

॥ श्रीः ॥

RATNAVALI

of

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INTRODUCTION

Drama.—‘Drama’ is derived from the root ‘Drao’ (Greek)—which means ‘to act’ or ‘to do’. The term ‘Drama’ is used to indicate those works of art which do imitate or represent actions by producing personage taking part in them as real. In spite of the different varieties of the drama as to their objects imitated and matter represented, what is essential to all successful dramas is the imitation of action. With this in view the author of Daśarupaka, gives the definition of the dramatic art as “अवस्थानुकृतिर्नाट्यम्” (The dramatic art is the imitation of circumstances or action). The same author does not forget to style it as a representative art—दृश्यदृश्यतयीच्यते (the art which is called दृश्यम् on account of its दृश्यता, i.e., what is capable of being seen and represented by personage called actors).

Action.—Action is the thing represented as done in a drama. The event or series of events real or imaginary governing the subject-matter of a drama is styled as action. The imitation of an action as set forth through proper characterization is the foundation-stone upon which the whole structure of the drama is constructed. ‘It is action which connotes character and implies it. Through the very movement of a story and particularly through its great crises and situations, the larger intellectual and moral qualities of the persons who take part in it are necessarily impressed upon us. We know them by what they do, as the tree is known by its fruit’. So imitation which is the first step in the drama, does not mean the imitation of person but the imitation of action as set forth through the actors of the play who carry the action. In a good play the question of successful plot comes first and this plot again really rests upon character which evolves “as a

natural consequence of the fact that a number of given people of such and such disposition and impelled by such and such motives and passions are brought together in circumstances which give rise to an interplay of influence or clash of interests among them." "This being so, the evolution of the story inevitably reveals their dispositions, motives and passions which are indeed actual forces behind the event of which the story is composed" (Hudson). Thus dramatic art is not the imitation of the persons actually but the imitation of action which qualifies the characters.

Essential constituents—Drama in order to be successful and good should have the following elements as its constituents :—

1. *Plot*.—A well-constituted plot shorn of its unessential and engrossing scenes is one of the most important factors in the drama. As it is a *श्रव्यकव्य* and as Aristotle holds that it is intended to be of a single hearing, care must be taken to leave out unnecessary details and eliminate everything not absolutely essential for the purpose of the dramatist in consideration of the limitedness of the physical endurance of the spectator. So the Sanskrit dramaturgy says :—

युक्ती न बहुभिः कार्यैर्विजसंहतिमान् न च ।

नानाविधानसंयुक्ती नातिप्रचुरपदवान् ।

आवश्यकानां कार्याणामविरोधादविनिश्चितः ॥ सा. द. । (६ परि)

In order to avoid the practical difficulty of a drama being unpopular and uninteresting Aristotle has given the warning that the playwright should not attempt to construct the plot on an epic plan which means an episode composed of many other incidents and episodes. The Sanskrit drama *Mahāvīracharita* by Bhavabhūti can be cited as an instance of a play being written on an epic plan. There the whole of the epic *Rāmāyana*

has been attempted to be dramatized with its all details of events and episodes. So the dramatic plot should have relative brevity compressing all minute details to a few that may suit the purpose of contributing to the main action of the play.

2. *Characterization*—Next comes in importance the method of characterization upon which the plot the of drama really depends. With respect to the character, as Saintsbury holds, four things are to be aimed at by the poet. First, it must be good—which means that whatever disposition a character may manifest it must be good so far as the plot of the drama is concerned. Secondly, the character should have propriety. The manly character and bravery and fineness cannot be attributed with propriety to a woman. The third requisite is versimilitude and the fourth is consistency. The playwright should be careful to represent his persons as consistent throughout however, inconsistent they might be in the original. Apart from these the most important factor in the dramatic characterization is what is called impersonality. The dramatist is to keep himself entirely aloof from mingling his own personality in his men and women and passing his own judgment as the author of the fictions are allowed to do. Dramatic art being objective in its nature, all subjective elements which mar the universality of Art, are to be eliminated; and with a view to doing so the playwright should stand apart and give free scope to his characters to move in their own natural way in revealing their personalities through the medium of the plot. So there must be everything direct concerning the characters and nothing should be reserved as poet's own. For this reason the Sanskrit Dramaturgy tacitly refers—

प्रत्यक्षनेत्रचरितौ रसभावसमुज्ज्वलः ।

भवेद्गूढशब्दार्थः सुदृष्टार्थकसंयुतः ।

प्रत्यक्षचित्रचरितैर्युक्तौ भावरसोद्भवैः ॥ साः ६: (६ परि)

3. *Three unities*—This means the unity of place, unity of time and unity of action. These are the three principles governing the structure of a drama and were introduced by Aristotle in his *Poetics* and derived by the writers of the French Classical school. As rigidly formulated they required that the action of the play be represented as occurring in one place, within one day and with nothing irrelevant to the plot. "Let the stage be occupied to the end by a single completed action, which takes place in one spot in one day." These theories were upheld by the Neoclassicists and challenged by the writers of romantic bent. The utility of three unities, specially those of time and place in the Greek dramas, is owing to the prominence of Chorus. But gradually the French Neoclassicists adopted them as a dramatic convention. The utility of the unities of time and place was disregarded by the romantic playwrights, and the unity of action was faithfully followed in all dramas, as its utility could not be avoided. Here is an observation of a romantic writer against the unities of time and place—"By their servile observations of the unities of time and place, and integrity of scenes, they have brought themselves the dearth of plot and narrowness of imagination, which may be observed in their plays. How many beautiful accidents might naturally happen in two or three days which cannot arrive with any probability in the compass of twenty-four hours?" In the Sanskrit drama the provision of the unity of time has been made so far as an act of the drama is concerned, but not the whole drama as in Greek plays; in Sanskrit Dramaturgy much liberality as to the unity of time is found as the unity of time is extended from twenty-four hours (as in Greek plays) up to one year—

या च स्याद्दर्शपर्यन्तं कथा दिनद्वयादिज्ञा—साः दः (६ परि)

But this is also violated by eminent playwrights like Bhavabhuti and others. The unity of place meaning that the dramatic subject-matter should be represented as occurring in one place is

not at all observed in Sanskrit plays by reason of the absence of scenery. For the plays were often performed in the open courts of the palaces, perhaps at times in large halls set apart for public entertainments or in the open air.

Unity of action—Unity of action, which is the most important element for a drama to be successful, does not mean one and only one action complete in itself undiversified by subordinate incidents and uncomplicated by accompanying episodes as the most rigorous Neoclassicists observed. Unity here is *not* incompatible with complexity ; it means merely organic connexion and coherence. Minor actions and subplots and episodes inseparably linked with the main action are to be connected in such a way that the separation of any one of them from the body of the play would mean nothing but the destruction of the whole plot. That is, the organic—not mechanical—connexion of the subplots with the main one is the unity or singleness of action. The episodes or minor incidents which we come across in S'akuntala are each essentially meant for revealing the different aspects of the character of the hero and the heroine. As for example, the Dharmamitra episode in the 6th act makes us know the feelings of Dushyanta as a sonless king and that knowing on one part helps us to know how it was the high time for the king to be introduced to his son in the 7th act. In the Sanskrit Dramaturgy, the subject-matter has been classified into two heads—(1) आधिकारिक (the main plot) and (2) प्रासङ्गिक (subsidiary plots or episodes) Cf :—

“इदं पुनर्वस्तु बुधैर्हि विधं परिकल्पितम् ।

आधिकारिकमेकं स्यात् प्रासङ्गिकमथापरम् ॥

अधिकारः फले स्वाम्यामधिकारौ च तत्प्रभुः ।

तस्येतिदृष्टं कविभिराधिकारिकमुच्यते ॥” साः दः (६ परि)

The subsidiary plots contribute to the development of the main one—cf. “अस्योपकरणार्थं तु प्रासङ्गिकमिति ध्येते”—सा दः । The unity of

action is tacitly referred to in *Sāhityadarpana* as “गोपुच्छावसनावं तु बन्धनं तस्य क्षीरिणम्” । “गोपुच्छावसनावमिति क्रमेणाहः सूत्राः कर्तव्याः”—that is, as the tip of the tail of a cow is gradually tapering towards the end, so the action of the drama proceeds towards the end with all subsidiary plots absorbed into it.

4. *Dialogue*.—The last but not the least is the dialogue which is regarded as an essential adjunct to action and which is very important by reason of its being the means to exhibiting passions, motives, feelings with all the main constituents of characters. When the interest of the drama is predominantly psychological, dialogue is essentially helpful. On the whole the portrayal of the character of a person and exhibition of his feelings and other mental phenomena in a play mainly depend upon the successful reference by dialogues. In a fiction or an epic by a detailed narration the character is painted ; but as the compass of a drama is limited, much worth is to be attained by short and intelligent dialogues which more suggest about the character than express. In *Śākuntala* the pitily statement “सक्तकुलप्रणयीऽयं जनः” by the king Dushyanta throws much light upon the private character of the king, which we cannot expect so impressively from a detailed exposition of the situation. Thus a play to be successful should have good and impressive dialogues.

Sanskrit Drama.—The origin of Sanskrit drama is religious. As such it has its own distinguishing characteristics which fundamentally determine its value as a type. Indebted as it is for its origin to the surroundings and atmosphere of Vedic religion and ritualistic practices full of Brahmanical influences at every point the Sanskrit drama maintains its ideal character throughout being isolated from other types of drama in the world. Sanskrit drama regarded as the highest product of Indian poetry is essentially aristocratic mainly for the reason of its being an evolution of the intellectual effort of two aristocratic classes—the Brahmanas and the Kshattriyas, the upholders of the supremacy of Brahmanic

civilization. This is one of the notable reasons of Sanskrit drama being inaccessible to the general mass and for this reason a qualified audience (gunagrāhīnī parishat) is always sought for and on their satisfactions absolutely depended the success of dramatic representation. As Dr. Keith holds, "The drama bears, therefore, essential traces of its connection with the Brahmins. They were idealist in their outlook, capable of large generalizations but regardless of accuracy in detail, and to create a realistic drama was wholly incompatible with their temperament. The accurate delineation of facts or character was to them nothing ; they aimed at the creation in the mind of the audience of sentiment, and what was necessary for this end was all that was attempted". Following this idealistic bent of the Brahmanic school the dramatists sometimes thought it a necessity to effect changes in the original from which their theme had been derived with a view to representing his persons as consistently ideal in their character so that their representation may evoke in the mind of the audience a perfection of sentiment. Thus some changes are effected in Dushyanta and Śakuntalā of the original epic with a view to removing all blemishes from their character and thus the representation of their character being far removed from reality presents an example of perfect ideal sentiment of love-arousing emotion in the mind of the learned audience. From the viewpoint of this idealistic character Sanskrit drama cannot be described as national in the broadest and the highest sense of the word as the Hellenic plays are called. It is in short a drama of a literary class though as such it exhibits many of the noblest and most refined as well as the most characteristic features of Hindu religion and civilization. The ethics of Indian drama are of a lofty character, but they are those of a scholastic system of religious philosophy self-conscious of its completeness. In the delineation of the characters and movement of the plot the supremacy is attributed to the power of fate to which the gods as well as the mortal world bow.

One of the distinguishing excellences of Sanskrit drama is 'its poetic grandeur which envelopes it as flowers overspread the bosom of the earth in the season of Spring.....It weaves the wreath of idyllic fancies in an unbroken chain adding to its favourite and familiar blossoms ever-fresh beauties from an inexhaustible garden. Nor is it unequal to depicting the grander aspects of nature in her mighty forests and on the shores of ocean. A profound familiarity with its native literature can here alone follow its diction through a ceaseless flow of phrase and figure, listen with understanding to the home of the bee as it hangs over the lotus and contemplate with S'akuntalā's pious sympathy with the creeper as it winds round the mango tree. But the poetic beauty of the Indian drama reveals itself in the mysterious charm of its outline, if not in its full growth even to the untrained'. (En- cy. Brita.)

To the Brahmanic supremacy in the evolution of the dramatic art and its idealism another notable characteristic of Sanskrit drama can be attributed ; that is the absence of tragedy. Though the tragic elements are not wanting in Sanskrit drama, yet tragic end is denied us most probably on the ground of peculiar conditions of Indian thought in propounding the law of action' and exposing the existence of human life which is nothing but the outcome of the workings of the deeds done in the previous birth. In explaining this view Dr. Keith holds, "The actions and status of man in existence depend on no accident ; they are essentially the working out of deeds done in a previous birth and these again are explained by yet earlier actions from time without beginning. Indian drama is thus deprived of a motif which is invaluable to Greek tragedy and everywhere provides a deep and profound tragic element, the intervention of forces beyond control or calculation in the affairs of man, confronting his mind with obstacles upon which the greatest intellect and the most determined will are shattered. A conception of this kind would deprive the working

of the law of the act of all activity....." (Keith's Sanskrit Drama P. 277.) According to Aristotle the conditions a tragedy essentially lie in what is called 'undeserved misfortune,' which the hero of a drama has undergone. And that 'undeserved misfortune' must be the outcome of some great error on the part of the hero but not the outcome of any depravity or systematic misdeed on his part. In the case of a person falling into misery from happiness by reason of his misdeeds no tragic feeling will be aroused. So Aristotle says, " ..the change in the hero's fortune must not be from misery to happiness but on the contrary from happiness to misery ; the cause of it must lie not in any depravity, but in some great error on his part" (Aristotle on the art of poetry translated by Ingram Bywater P. 50) Now the commission of a great error is an accident which is not admitted in the Indian doctrine of Karma. According to this doctrine every aspect and deed of human existence is attributed to the working of the deeds done in the previous life ; so any misfortune met with by a hero of a Sanskrit drama will be attributed to his previous deed and as such his misfortune will not create any tragic feeling and hence no tragedy is possible according to the Sanskrit playwrights. In Venisambhara, Duryodhana's helpless and deplorable plight, accentuated by the misfortune due to the death of his heroic brothers and military experts who sided with him, may arouse some feeling but cannot create any tragic feeling, as his said misfortune is not come to him accidentally but is an outcome of his systematic misdeeds and mischievous attitude of injuring the Pándavas. So our sympathy goes more towards the Pándavas who attained to happiness in the long run after continued struggle against the evils. So the strong conviction of Indian mind as to the working of the law of action is responsible for the absence of tragedy in Sanskrit drama. Hence all Sanskrit dramas are comedy in the loose sense of the term.

Another characteristic of Sanskrit drama is that the persons represented herein are all typical characters ; Dr. Keith says

"To the Brahmin ideal individuality has no appeal ; the law of life has no room for deviation from type ; the caste system is rigid and for each rank in life there is a definite round of duties whence departure is undesirable and dangerous. The drama likewise has no desire for individual figures, but only typical characters."

Classification of Sanskrit Drama—Poetry in general in Sanskrit is broadly divided in two classes दृश्य and श्रव्य. As a representative art drama is called a दृश्यकाव्य which is otherwise named रूपक. रूपक is defined as—रूप्यतेऽभिनयैर्यत्र वस्तु तद्रूपकं विदुः—The subject which is represented by अभिनय is called रूपक. अभिनय is again defined 'उत्पादयन् सद्दये रसज्ञानं निरन्तरम् । अनुकर्त्तृस्थितौ योऽर्थोऽभिनयः सोऽभिधीयते'—(मन्दारमकरन्द) Where an action imitated by the imitator arouses sentiment in the mind of a सद्दय (appreciator) it is called अभिनय which is again classified under four heads as :— आकृतिकः (physical), वाचिकः (verbal), आहार्यः (acting by means of cosume and makeup) and सात्त्विकः (acting by representation of outward signs of inner emotions and feelings). The रूपक which is mainly concerned with Rasa or Sentiment is divided into ten classes as —

“नाटकमथ प्रकरणं भानव्यायोगसमवकारडिमाः ।

ईदृशान्गाङ्गीयः प्रहसनमिति रूपकाणि दश ॥”

Besides the रूपक there are eighteen kinds of उपरूपक (as नाटिका बीटक' गोष्ठी सट्टक' नाट्यरामकम् etc)

षष्टादश प्राङ्गुरूपकाणि मनीषिणः ॥ साः दः (६)

रवावली is a नाटिका, विक्रमोर्वशी is a बीटक, कपूरमञ्जरी is a सट्टक etc. It is said that except their own individual characteristics all the रूपक and उपरूपक will follow the general characteristics of नाटक which is the typical form of रूपक ; cf.

विना विश्वं सर्वेषां लक्षणं नाटकवन्मतम् ”—साः दः ।

The general characteristics of a नाटक as given in the sixth chapter of साहित्यदर्पण can be broadly divided into three heads :—(1) Plot, (2) Hero, and (3) Sentiment.

(1) The plot of the drama should be based upon a story derived from some authoritative work (कथातट्टक), with five sandhis

and the whole plot should be divided into a number of acts from five to ten. The subject-matter of the plot is called **वस्तु** which is again divided into the two heads **आधिकारिक** (main) and **प्रासङ्गिक** (the subsidiary)—the latter contributing to the development of the former. The **प्रासङ्गिक वस्तु** is again of two kinds as **पताका** and **प्रकरी**. **पताका** is an episode of considerable length (**व्यापि प्रासङ्गिकं वस्तु पताकेत्यभिधीयते**) and **प्रकरी** is also an episode of limited duration with minor importance (**प्रासङ्गिकं प्रदेशस्य चरितं प्रकरी मता**) The development of a dramatic plot is represented again in five stages or **चवस्थाः** which are (1) **आरम्भ** (beginning), (2) **यत्न** (attempt), (3) **प्राप्ताशा** (hope of success), (4) **नियताति** (hope of sure attainment through the obstacles being averted) and (5) **फलागम** (attainment of the desired object); cf.—**चवस्थाः पञ्च कार्यस्य प्रारम्भस्य फलार्थिभिः । आरम्भयत्न-प्राप्ताशा-नियताति-फलागमः ॥**

Connecting these five stages there are five corresponding **sandhis** or **junctures** which carry each of these stages of the action to its natural close. They are—opening (**मुख**), progression (**प्रतिमुख**), development (**गर्भ**), pause (**विमर्श**) and conclusion (**निर्वाहण**) corresponding to **Protasis**, **Epitasis**, **Catastasis**, **Peripatcia** and **Catastrophe**. Cf.—

यथासंख्यमवस्थाभिराभिधीयानु पञ्चभिः ।
 पञ्चधैवेतिवृत्तस्य भागाः स्युः पञ्च सन्धयः ॥ साः दः
 मुखं प्रतिमुखं गर्भो विमर्श उपसंहृतिः ।
 इति पञ्चास्य भेदाः स्याः... ..॥ साः दः (६)

Other minute details of the elements of this plot are superfluous.

(2) **Hero**—The hero of a **नाटक** should be **वीरौदारवी** (magnanimous and patient) ; but in the entire dramatic art four kinds of heroes are generally met with. They are **उदारवी** (magnanimous), **खलित** (gay or light-hearted) **प्रशान्त** (calm, not self-conceited), **उद्धत** (haughty or of firm resolve). The heroines also must be possessing qualities corresponding to those of the heroes and they are broadly divided into three classes—viz., **स्वीया** **परकीया** and **साधारणी** (as **Vasantasenā** of **Mricchakatikam**). The rival heroes (**प्रतिनायक**) are depicted with all

evil qualities so that they may not get any sympathy from the audience even at the utter misfortune met by them, as Duoydhana in the Venisamhāra.

(3) There must be one principal Rasa or Sentiment and that must be either heroic (वीर) or erotic (शङ्कार) Other Rasas, if any, should be subsidiary to the principal one. But in the conclusion or निर्वहण the sentiment should always be अद्भुत; cf.—

“एक एव भवेदङ्गी शङ्कारी वीर एव वा ।

अङ्गमन्ये रम्याः सर्वे कार्यी निर्वहणेऽद्भुतः ॥ साः दः

and

“प्रसिद्धेऽपि प्रबन्धानां नानारसनिबन्धने ।

एको रसोऽङ्गीक रव्यसेषामुत्कर्षमिच्छता” ॥ ध्वन्यालोक ॥

The indispensability of the sentiment of अद्भुत does not mean the specific अद्भुतरस as one of the eight sentiments, but it does amount to mean the sublime stage of aesthetic experience to which one's mind is elevated at the conclusion of a drama and in that stage of enjoying the supreme bliss the water-tight divisions of Rasas cease and the resulting sentiment is nothing but अद्भुत. In endorsement of this view Viśvana'tha aptly quotes from Dharma-datta—

“रसे सारश्चमत्कारः सर्व्वेवाप्यनुभूयते ।

तश्चमत्कारसारत्वे सर्व्वेवाप्यनुती रसः ।

तस्मादद्भुतमेवाह कृतौ नारायणो रसम् ॥”

General conduct of the manipulation of the plot—The Sanskrit drama opens with a benedictory song or songs called नान्दी followed by some accounts of the author and by an introductory scene between the stage manager and one of the actors which is more or less connected with the opening of the play itself. The नान्दी which is generally found in the Sanskrit dramas is nothing but the abridged पूर्व्वरङ्ग which was of a considerable length in the days of yore and which according to Nāṭyaśāstra was divided into twenty-two parts. After the performance of नान्दी the intro-

duction is made by सूत्रधार (technically called प्रस्तावना) after which the drama proper begins. The subject-matter of the plot is conveniently divided into a number of चरित्र not exceeding ten. All the facts contained within the subject-matter of the plot are not represented. What is represented 'should essentially serve to produce the sentiments aimed at and it must avoid offending the feelings of the audience.' 'Hence', as Dr. Keith observes, 'It is improper to portray on the stage such events as a national calamity, the downfall of a king, the siege of a town, a battle, fighting, or death—all that are painful. It is equally forbidden to depict a marriage or other religious rite...or such ill-omened things as curses.' But these details have not always been observed by the Sanskrit playwrights. What cannot be represented on the stage, but are necessary for understanding the links between the acts, are to be simply related by an actor or actors in an interlude which is otherwise called विष्कम्भक (an interlude or prelude of which actors are of higher rank) and प्रवेशक (of which the actors are of lower rank). There is also another way of relating unrepresentable matter, called चुल्लिका, in which an actor relates the matter from the greenroom. The languages used in Sanskrit drama are Sanskrit and Prakrit—the former being spoken by the male actors of higher ranks and the latter by females in general and the males of lower ranks. The drama must come to an end with a Bharatavākya which is repeated by the principal personages and which contains expressions of good-wishes for general prosperity and happiness. The unity of action is followed for dramatic interest as has been mentioned before. But the unities of time and place are loosely observed.

Natika—The Nátiká is a species of the उपरूपक and our present work Ratnávali is styled as a Nátiká. The characteristics of a Nátiká are given in Sahityadarpana as follows :—

नाटिका लम्बहता स्यात् स्त्रीप्राया चतुरङ्गिका ।

प्रख्याती धीरललितसत्त्व स्यान्नायको नृपः ॥

स्यादन्तःपुरसम्बन्धा सङ्गीतव्याघ्रतायवा ।
 नवानुरागा कन्यात्र नायिका नृपवंशजा ॥
 सप्रवर्त्तत नेतास्यां देव्यास्त्रासेन शङ्कितः ।
 देवी पुनर्भवेत् ज्येष्ठा प्रगल्भा नृपवंशजा ॥
 पदे पदे मानवती तदशः सङ्गमो हयीः ।
 वृत्तिः स्यात् कैशिकी स्वल्पविमर्शः सन्धयः पुनः ॥ २६८—२७२ ॥

The story of a *Nātikā* should be an invented one instead of being *svātaḥ*. It should contain four acts abounding in female characters. The hero should be of *chōrakṣita* class and the heroine connected with the inner apartment should be born of a royal family and should be represented as newly engaged in love-affairs. The chief queen should be a grown-up lady and also born of royal family. The hero should be represented as falling in her love and afraid of the queen. The main sentiment should be *śṛṅgār* and the union of the two should be under the disposal of the queen. The *Vṛitti* should be *kāishikī* and there should be all the *sandhis* except *vimarś*. All these characteristics are to be found in the *ratnavallī* of which the authorship is attributed to one *S'ri Harsha Deva*.

Author—The authorship of two other plays named *Priyadarśikā* and *Nāgānanda* is attributed to one *S'ri Harsha Deva* whose production is *Ratnavālī* also. But when there are more than one *S'ri Harsha* in the Sanskrit literary history it is very much confusing as to which *S'ri Harsha* is responsible for which play. From the study of these dramas it can be gathered from the introductory portions that *S'ri Harsha* was king: cf.

(१) अलमति विस्तरेण । अद्याहं वसन्तीत्सवे सबहुमानमाह्वय नानादिग्देशगततेन राज्ञः श्रीहर्षदेवस्य पादपद्मीपञ्जीविना राजसमूहेन उक्तः ।—प्रस्तावना of *ratnavallī* ।

(२) अद्याहं वसन्तीत्सवे सबहुमानमाह्वय नानादिग्देशगततेन राज्ञः श्रीहर्षदेवस्य पादपद्मीपञ्जीविना राजसमूहेन उक्तः ।—प्रस्तावना of *prīyadarśikā* ।

(३) अलमतिविस्तरेण । अद्याहं इन्द्रीत्सवे सबहुमानमाह्वय नानादिग्देशगततेन राज्ञः श्रीहर्षदेवस्य पादपद्मीपञ्जीविना राजसमूहेनोक्तः ।—प्रस्तावना of *nāgānanda* ।

Now there were four persons bearing the same name *श्रीहर्ष*.

(1) S'ri Harsha, is the author Naishadhiyacharitam and *नैषधसंहिता* etc., and he was the court-poet of the King of Kanauj named Jayachandra in the 12th century.

(2) S'ri Harsha was the father of Munja and Sindhula and the grand father of Bhoja of Dhara.

(3) Acc. to Rájatarangini S'ri Harsha was a King of Kashmere reigning from 1113 to 1125 A. D.

(4) Fourthly S'ri Harsha was the King of Tháneswar who reigned from 607 A. D. to 647 A. D. He was a son of the old King Prabhákaravardhana and his elder brother was Rájyavardhana who was killed within a short time after he was installed as the king.

H. H. Wilson attributes the authorship of Ratnavali to S'ri Harsha of Kashmere reigning from 1113 to 1125 A. D.

Now S'ri Harsha of Naishadhiyacharitam cannot be the author of Ratnávali. For he was not a king as the author of Ratnávali was ; again he has alluded in his works to the fact that he had attained the favour of the King of Kanauj. Moreover when he has mentioned the names of all his works, he could have referred to the Ratnávali as well, if he had at all been the author of the work.

Secondly S'ri Harsa the grandfather of Bhoja flourished in the 12th century. And S'ri Harsha the King of Kashmere to whom Wilson attributes the authorship of Ratnávali reigned from 1113 to 1125 A. D. None of these kings can be the author of Ratnávali, by reason of some stanzas (Sl. 8 of Act I and Sl. 2, 3, 7 and 4 of Act II) of Ratnávali being quoted by Kshemendra who acc. to Buhler flourished about the middle of the 11th cent. Moreover the quotations from these three plays by Dhanika who flourished in the 10th century establishes firmly the same fact. It is now sure that Ratnávali was written by one S'ri Harsha who flourished long before the 10th cent. A. D.

The King Jayápida of Kashmere reigned, acc. to scholars

from 780 to 813 A. D. His minister Damodaragupta wrote a work *Kuttanimata* in which references of *Ratnāvali* are found. This shows that *Ratnāvali* was written long before the 9th cent. A. D. Before this period there was no other king S'ri Harsha by name except S'ri Harsha otherwise named S'ila'ditya, who was the paramount monarch whose feet were waited upon by the circle of kings (पादपद्मोपजीवी राजसमूहः). So from these facts it is conclusively proved that the authorship of *Ratnāvali* goes to no one else but to S'ri Harsha of Thaneshwar. *Priyadarśikā* was also written by the same author as the subject-matter of *Priyadarśikā* resembles that of *Ratnāvali*; the प्रस्तावना and भरतवाक्य of both of these works are almost the same; and besides these, there are various other matters in which a close resemblance is found in these two books. Though the subject-matter of *Nāgānanda* is quite different from that of these two former books yet definite proofs as to S'ri Harsha being its author are available. The plot of *Nāgānanda* appears to be taken from the story of Jimutavāhana who going to substitute himself in the place of the Nāgas with a view to saving them from the clutch of Garuda endangered his own life. That S'ri Harsha of Thaneshwar of the 7th century is the author of the drama *Nāgānanda* is definitely proved by an account given by a Chinese traveller It-sing who visited Harsha. In his account he says, "King S'ilāditya versified the story of the Bodhisattva Jimutavāhana who surrendered himself in place of a Nāga. This version was set to music; he had it performed by a band, accompanied by dancing and acting and thus popularized it in his time." This work *Nāgānanda* might have been written towards the latter part of his life when he was strongly inclined towards Buddhistic teachings and often held religious councils in Prayāga to welcome the Buddhist monks. However, it is conclusively proved that these three plays were written by the king S'ri Harsha in the 7th century.

There is another contention as to the genuineness of the authorship of these works which is challenged by a sentence from *Kāvya-prakāśa* of Mammata—‘कालिदासादीनामिव यशः श्रीहर्षादीर्घाकादीनामिव धनम्’ (ch I) and by a line from *Uddyota* of Nagesha—‘धावकः कविः । सः हि श्रीहर्षनाम्ना रत्नावलीं कृत्वा बह्वनं लब्धवान्’ । These lines show that S’ri Harsha did not write these works himself but got them written by his court-poet Dhāvaka who in exchange of a large amount of money transferred the authorship to his patron. Mr. Kale observes, “As it is, the whole of this comment turns upon the explanations of the commentators of *Kāvya-prakāśa* whom we need not explicitly follow ; for there is another and a more natural interpretation of the passage in question viz., that Dhāvaka and other poets got wealth from their (royal) patron as a reward and as a mark of recognition and it is necessary to suppose that authorships were transferred to the patrons in consideration of such gifts. Sensitive and honourable patrons themselves would fight shy of such wholesale transfers.”—Introduction to *Ratnāvali*.

Some critics contend that *Ratnāvali* was written originally by Bānabhatta, the court-poet of S’ri Harsha and the the authorship was transferred to his patron in exchange of money. This contention is based on the slender basis of a line—‘श्रीहर्षादीर्घाकादीनामिव धनम्’—come across in a manuscript of *Kāvya-prakāśa*. The s’loka *ह्रीपादमखाद्* etc., of the *प्रस्तावना* of *Ratnāvali* is referred to in the celebrated work *Harshacharitam*. The quotation might have been an accidental one. That cannot be the determining factor of the authorship to be attributed to Bānabhatta. Again if a celebrated poet like Bānabhatta thought it lucrative to transfer the authorship of *Ratnāvali* which he himself wrote, to the name of his patron in exchange of money, then he could have earned more money by passing the authorship of his two notable works *Kādambari* and *Harshacharita* that are outstandingly superior works to *Ratnāvali* and the authorship of which is a matter of

Intro.—B.

great pride and covetable as well to any person whoever he may be. The line 'श्रीहर्षादिर्वाणादीनामिव धनम्' indicates that Bāna in consideration of his superior poetic merit acquired a large amount of money as a reward from his patron.

Another contention put forward by Mr. Nārāyana S'āstrigal is the identification of Dhāvaka with Bhāsa who was according to him the court-poet of S'ri Harsha Vikrama about whom a reference is found in the Rājatarangini (cf. तदानीहसुखविष्णो श्रीमान् हर्षपराभिषः । एकच्छत्रचक्रवर्ती विक्रमादित्य इत्यभूत्—III. 125). Mr. S'āstri bases his contention on the lines of कविविभक्तं ascribed to Rājasekara, where the authorship of Ratnāvali is ascribed to Bhāsa who was a washerman (Dhāvaka) ; cf :—

“कारणं तु कवित्वस्य न सम्पन्नकुलीनता ।
धावकोऽपि हि यद्भासः कवीनामयिभोऽभवत् ॥
आदौ भासेन रचिता नाटिका प्रियदर्शिका ।
निरौघस्य रसज्ञस्य कस्य न प्रियदर्शना ॥
तस्य रदावली नूनं रदामालिव राजते ।
नागानन्दं समालोक्य यस्य श्रीहर्षविक्रमः ॥
अमन्दानन्दभरितो स्वसम्यमकरोत् कविम् ॥”

These show that Dhāvaka Bhāsa wrote three plays Priyadars'ikā, Ratnāvali and Nāgānanda. Bhāsa to whom the authorship of thirteen dramas is ascribed flourished before Kālidāsa who refers to him in his works. If Bhāsa, the author of Ratnāvali, was made the court-poet of S'ri Harsha Vikrama, then S'ri Harsha who is referred to in the three plays is not the S'ri Harsha of Thaneshwar ruling in the 7th century but some other king called S'ri Harsha Vikrama who flourished long before Kālidāsa and whom Mr. S'āstri places sometimes in the 5th cent.: B. C.

But the theory of Mr. S'āstri which is mainly based upon कविविभक्तं cannot be finally established unless and until the genuineness of the work, is indisputably carried through. The work is deemed by the scholars to be spurious in its origin and that is

quite sufficient for the theory of Mr. S'āstri to collapse down. Secondly the uniformly simple style in the thirteen dramas of Bhāsa shows that Ratnávali of which style is decidedly condensed and artificial cannot be the production of Bhāsa. Thus the fact that S'ri Harsha the king of Thaneshwar wrote these three dramas is provisionally proved at least for the present, and this is established until some other theory more intrinsic in its merit and solid in its argument can turn it down.

Story of the play

Act I

Vikramabāhu the king of Simhala had a daughter named Ratnávali whose lot was forecast by the astrologers that the king marrying the girl would be the paramount monarch of the world. Yaugandharáyana the clever minister of Udayana the king of Kaus'āmbi, got the scent of this rumour and being bent on doing the utmost good to his master, proposed the marriage of Ratnávali with Udayana to her father ; but Vikramabāhu being afraid of incurring the displeasure of the chief queen Vásavadattá the wife of Udayana refused at first. And Yaugandharáyana in order to remove the obstacle of the marriage spread a false report that Vásavadattá died in a fire which broke out in Lávánaka, a village of Kaus'āmbi. Now the obstacle being removed, the king of Simhala gave his consent to the proposed marriage and Yaugandharáyana sent the Kanchuki to Simhala. While Ratnávali sent by her father was coming to Kaus'āmbi being escorted by Bábhavya (Udayana's chamberlain) and Vasubhuti (the minister of Vikramabāhu) on board a ship, the ship got wrecked. Ratnávali was taken out of water by a merchant of Kaus'āmbi and was presented to Yaugandharáyana, who recognised her by the jewel-necklace which she always wore. Without disclosing the matter to any one Yaugandharáyana put Ratnávali in the apartment of Vásavadattá as her handmaid

under the name of Ságariká. The chamberlain and the minister were rescued but they could not know the whereabouts of Ságariká. They joined the army of Udayana under the generalship of Rumanván who was then leading an expedition against the king of Kosala. Here the plot of the drama proper begins. One day while Udayana accompanied by his Vidushaka was enjoying the festival of Cupid, he was sent a message by the Queen that he would have to be present in the Makaranda garden of the Queen where the Cupid's festival was also being held. During the visit of the King to the Makarandagarden, Vásavadattá tried her utmost to keep Ságariká out of the sight of the King who might be captivated by her beauty.

But Ságariká with a curiosity remained behind a tree and looked at the festival where Cupid as well as the King were being worshipped by the Queen. Ságariká saw the King for the first time and was carried away by love. She also knew that he was the person to whom she was intended to be given by her father in marriage (कथमयं स राजा उदयनी यस्याहं तस्मिन् दत्ता). Then the darkness set in and the festival was closed.

Act II.

In the Interlude introduced by two maidservants we come to know that the King was to make an experiment of untimely blossoming upon his own Navamálíká as he was taught by one Chandanadása. Ságariká is represented in a love-sick condition and whiles away her time by drawing the picture of the King. Ságariká entrusted to Susangatá her friend within the harem, the cage of a Sáriká, the Queen's pet bird that was put in her charge and made an open heart to her about the strong love which she entertained for the King. In course of their conversation a bewildering news came that a monkey had let itself loose and was creating disturbance on all sides. Hearing this Ságariká and Susangatá hurried away,—Ságariká leaving the portrait of the

King and Susangatá leaving the cage. The Sáríká flew away from the cage broken open by the monkey. Then the Vidushaka came talking about the success of the experiment of the King in the untimely blossoming of Navamáliká. The Sáríká sitting upon a tree repeated all that had passed between Ságáriká and Susangatá concerning the former's love towards the King.

The King and the Vidushaka hearing these made some conjectures as to who was the person who was intended in those talks. Then they came across the portrait of the King left by Ságáriká. Then Ságáriká and Susangatá came there to take the cage and the portrait but finding there the King and the Vidushaka listened to their conversations in which the King showed his passionate love for the unknown maiden who had painted his portrait. Susangatá introduced Ságáriká to the King. Then Ságáriká went away. At that moment Vāsavadattá entered and caught sight of the portrait and coming to know of the King's motive went away in anger. The King then with a sorrowful heart left the place. •

Act III.

The third act opens with an Interlude in which a plan made by Susangatá for bringing about the meeting of the King and Ságáriká (disguised as Vāsavadattá) is disclosed by two maid-servants. After the Interlude the King entered and Vidushaka enlightened him about the scheme. In the meantime the Queen got the scent of the scheme and arrived there. The King and Vidusaka following the previous arrangement took her for Ságáriká, when Vasavadatta flared up at this insincerity of the King. The King then tried in vain to propitiate her who departed with unabated anger. Then according to the previous plan Ságáriká entered under the disguise of Vāsavadattá and while trying to commit suicide by hanging in remorse due to her ill-luck, was detected and was mistaken for Vāsavadattá by the

King owing to her disguise. Gradually the King came to know of his mistake and became glad to have his wished for beloved beside him. Then the Queen with a view to propitiate her offended husband entered and saw her husband busily engaged with Ságariká. The King fell in a thoroughly delicate position and the Queen ordered Ságariká and Vidushaka to be bound down and taken to the inner apartment as prisoners.

Act IV.

In the fourth act the conversation between Susangatá and Vidushaka reveals the fact that Ságariká had been reported of being sent to Ujjayini by the Queen. Susangatá handed over the jewel-necklace to Vidushaka saying that it was a gift to a Brahmana by Ságariká who was despaired of her own life. Then Vidushaka saw the King who was informed of Ságariká being sent to Ujjayini. The conversation of Vidushaka and the King was interrupted by the arrival of Vijayavarman, the nephew of general Rūmanván who informed the King of the victory attained by Rumanván in a battle against the king of Kos'ala. Then came a magician at whose arrival the King took some interest. Then entered Bábhavya and Vasubhuti who were so long with the army of Rumanván after the misfortune that had befallen Ratnávali. Vasubhuti noticed the jewel-necklace worn by the Vidushaka, and recognized it to be belonging to the daughter of the king of Simhala. Subsequently Vasubhuti by way of conversation with the King brought the previous incident of shipwreck to the notice of the King. Vásavadattá who was also enjoying the performance of the magician came to know the fact. In the meantime a fire broke out in the royal palace at which the Queen became very much concerned and screamed out for the protection of Ságariká who was imprisoned in the inner apartment. At this the King himself ran to rescue the princess

at the risk of his own life and brought out Sāgarikā uninjured from fire which was the illusory creation of the magician. Vasubhūti recognized Sāgarikā who was also identified to be a cousin of Vāsavadattā. The latter regretted her cruel treatment towards her. Then Yaṅgandharāyana entered and explained how he manipulated the whole state of affairs from the beginning up to the performance of the magician who was sent by him for effecting the release of Sāgarikā confined in the Queen's apartment. Then the whole atmosphere of tension was cleared up and the Queen approved of the marriage of Sāgarikā with Udayana who was destined to be the paramount monarch of the world.

The Title of the Drama—The title of the play is after the name of the heroine, Ratnāvali the daughter of the king of Simhala. But throughout the progress of the action of the drama up to the out-break of fire she is nowhere represented in her real name, but all through she appears under the name of Sāgarikā (as she was rescued from the sea) until she was finally recognized by Vasubhūti, the minister of the king of Simhala (आयुष्मति खलु राजपुत्री रत्नावली तमेनामवस्थामुपागता—IV). For this reason some hold that the title of the drama is after the necklace (Ratnāvali) the importance of which can by no means be ignored; and the necklace has been a sort of अभिज्ञान that helped Sāgarikā to be recognized twice in the drama. When Sāgarikā was made over to Yaṅgandharāyana by the merchant who rescued the princess from the sea, it was at the sight of the necklace on her person that he could recognize her as the princess of Simhala and then took particular care in handing her over to the care of Queen Vāsavadattā. Again in the last act this necklace which was worn by the Vidushaka as a gift from Sāgarikā, helped Vasubhūti to surmise correctly that the princess was living and finally on the strange coincidence of the sight of the necklace and the name Sāgarikā as explained by Vāsavadattā

(अमात्य एषा खलु सागरात् प्राप्तेति भणित्वा मातृयोगन्धरायणेन मन इक्षे निश्चिता । अतएव सागरिकैति शब्दाति—IV), Vasubhūti recognized her (मातृव्यं यथा सुसहस्री वसनकस्य कण्ठे रत्नामाला अस्त्राय सागरात् प्राप्तिः तथा व्यक्तं सिंहलेश्वरस्य दुहित्वा रत्नावलीयम्—IV). Thus according to them the title of the play was meant to be based on the necklace (रत्नावली)—a token, as is done in *Sāntalā*. But however important within the drama the necklace may be, the action of the drama turns round Ratnāvali the princess of Ceylon. Though under some strange circumstances her name is for some time disguised, yet the whole plot centres round the incidents of her life, and the mere disguise of a name is immaterial. In the Shakespearian play 'Julius Caesar,' though the hero is killed almost in the middle of the drama, yet the whole drama is called after his name as the action of the drama turns round the spirit of Julius Caesar whose previous activities provide the life-blood to the main action of the plot throughout. So the personal presence on the stage of the character appearing under the title role, is not always necessary. Here also the main action centres round Ratnāvali the heroine and the disguise of her real name under a peculiar circumstance contributes to the greatest extent towards the development of the plot.

Source of the Play.—Scarcely the Sanskrit dramatists are original in the invention of the plots of their dramas. They borrow the theme of the plays from some recognized source which is already known to the public and make marked improvement upon the original when necessary. The subject-matter of Ratnāvali clings round an incident of the life of Udayana, the king of the Vatsas. He is the central figure in a large circle of Sanskrit stories of love and adventure, and not only that, the story of Udayana and the Vatsas was one of the most interesting source of diversion among the public at that time. We find in the Meghadūta, the reference to the same (cf : प्राप्यावन्तीमुदयनकायाकीर्तिदयानङ्गम् ; in the present drama—cf : कीर्तिं हारि च वत्सराजचरितम् ; in the Mircchakatikam—cf. योगन्धरायण इव उदयनस्य राज्ञः etc.) The other literary allusions are found in the

Kuttanimata of Dāmodaragupta, Mālatīmādhava of Bhavabhūti etc. The historical reference of the king Udayana is found in the Puranas and his name is also traced in the list of twenty-nine Puru kings who lived after the Mahābhārata war. "They lived in Hastināpura, but they removed to Kausāmbi in consequence of the destruction of their former capital by an inundation of the Ganges"—Introduction to Ratnāvali by C. R. Devadharma. From the Pali literature such as Divyāvadāna, Mahāvamsa etc., we can learn that he was a contemporary of Chanda Pradyota of Avanti; and in the plays, stories of his long-drawn antagonism with Mahasena of Avanti being mitigated by his marriage with the latter's daughter Vāsavadattā are referred to (vide Svapnavāsavadattam). The author of the present play Ratnāvali might have taken the theme from these popular and historical sources.

The systematic and detailed history of the king Udayana is set forth in the Brihatkathāmanjari of Kshēmedra (11th cent A. D.) Kathāsaritsāgara of Somadeva (11th cent) and the Brihatkathāślokaśamgraha of Buddhavarman (10th cent) [See App. A]. These three works are claimed to be the three recensions of the long lost famous work of popular tales बृहत्कथा written by Guṇādhyā in the 1st cent A. D. in Paisāchi language. It is very difficult to ascertain how far these works conform closely to the contents of the original work Brihatkathā which is long lost sight of. Somadeva, the author compiler of the work Kathāsaritsāgara claims that he has made an exact compilation of the essence of the contents of the बृहत्कथा (cf: बृहत्कथायाः सारस्य सग्रहं रचयाम्यहम्—Kathāsarit. I. 3.) That Śrī Harsha surely consulted the Brihatkathā which was extant at his time is confirmed by the fact that the subject-matters of his three dramas are exactly found in detailed narration in the Kathāsaritsāgara which is claimed by its author to be the exact copy of the essence of the बृहत्कथा. Śrī Harsha could not possibly consult the Kathāsaritsāgara as the latter was compiled four hundred years after Harsha's reign.

Again the question may arise that Harsha might have been indebted to Bhāsa the author of the thirteen famous plays of which two namely *सुप्रवासवदत्तम्* and *प्रतिज्ञायोग्यराजवत्सम्* are written on the story of the king Udayana. But the subject-matter of these two plays of Bhāsa strictly conforms to the narration as given in the *Kathāsaritsāgara* while S'ri Harsha takes the mere skeleton of the story and makes a marked improvement upon the original. This fact as well as the fact of the conformity of the subject-matter of his three plays to the narration given in the *Kathāsaritsāgara* clearly proves that he was directly indebted for the subject-matter of his plays to the *उद्बुद्धकथा* which was extant in his time and to which Bānabhatta, the court-poet of S'ri Harsha, declares himself to be indebted in the introductory stanzas of his *Kādambari*.

Original and S'ri Harsha's deviations.—In the *Kathāsaritsāgara* the story of Udayana is divided into three stages. In the first stage which is not important to us is the miraculous incident of Udayana's birth, the rescue of a serpent-lord by him from a fowler and the presentation of a magical lute called *Ghoshavati* (referred to in *सुप्रवासवदत्तम्*) to him by the serpent-lord, are related. The second stage relates the incident of the marriage of *Vāsavadattā*, the daughter of Chanda Mahāsena of Ujjayini with Udayana. Chanda Mahāsena had a long-drawn enmity with the family of the Vatsa kings. Udayana hankered after the hand of the *Vāsavadattā* but that could not be effected due to that hostile feeling. Mahāsena was also desirous of having Udayana as his son-in-law. Now Mahāsena taking the advantage of the weakness of Udayana viz., his extreme fondness for hunting, put an artificial wooden elephant with warriors inside its belly in the forest and Vatsarāja going to shoot that elephant was captured by the hidden warriors and was taken to Mahāsena who appointed Udayana a tutor to train *Vāsavadattā* his daughter in *late-playing*. Udayana remained there as a captive for a long time, after which *Yaugandharāyana*,

the chief minister and Vasantaka, the Vidushaka, rescued the King by tricks. Vāsavadattā was also brought with him and the nuptials were finished in the Kaus'āmbi palace. In the subsequent history of Udayana a summary mention is made of the king's love with Virachitā the harem-attendant and his intrigue with the captive princess Bandhumati. The Queen detected their intrigues and took Vasantaka captive. The reconciliation was made by Sāmkriyāyani who was the friend of Vāsavadattā.

The third stage of the story relates the political motive of Yaṅgandhārayana who wanted to strengthen the foundation of the kingdom on a more secure basis. With that objective in view he had brought about the alliance between Mahāsena and Udayana by the marriage of Vāsavadattā. He now wanted to bring about a matrimonial alliance with the royal family of Magadha. Ajātas'atru the king of Magadha had a beautiful daughter named Padmāvati who was solicited in marriage for his master. But the king of Magadha did not want his daughter to be put in the position of a co-wife of Vāsavadattā for whom Udayana had an unflinching love. In order to remove this obstacle Yaṅgandhārayana took Vāsavadattā in confidence and one day in the absence of Udayana announced that Vāsavadattā had perished in a big fire that broke out in Lāvānaka. Vāsavadattā under disguise travelled with Yaṅgandhārayana who called her his sister. Now fresh proposals for marriage of Padmāvati with Udayana were made and Udayana went to Magadha and after the conclusion of the nuptial ceremonies returned to the capital. Vāsavadattā also returned to the capital and the deep-laid design of the minister came out to be successful as the king Udayana became a very powerful monarch due to the alliance with those eminent royal families.

With this last stage of the story the subject-matter of Ratnāvali is connected. The subject-matter of *सुवर्णवल्गु* of Bhāsa strictly conforms to the story of the Kathāsaritsāgara but in *रत्नावली* the author has made some important modifications. He has taken

the broad fact of the original story upon which the subject-matter of his play is based and the names योगेश्वरायण, काञ्चनमाला, कमलान्, वसन्तक, वासवदत्ता, लावाणक of the original are found in the play ; but so far as the development of the main action is concerned he has made important modifications of the original. In the original the foreteller predicted that the marriage with Padmāvati, the daughter of the king of Magadha would make Udayana the paramount monarch ; but in the present play, the marriage of Udayana with Ratnāvali, the daughter of Vikramabāhu, the king of Simhala was predicted to be the assurance of the paramount monarchy of the king Udayana. The shipwreck of Ratnāvali (afterwards named Sāgarikā while she was being brought across the sea to the Vatsa kingdom) is the invention of the poet. The rumour of Vāsavadattā being killed in the Lāvānaka fire is common.

In the original story Vāsavadattā remained incognito in the Magadha palace ; and after the nuptial ceremony was finished with Padmāvati, Vāsavadattā returned to the Kaus'āmbi palace. Here Ratnāvali under the name of Sāgarikā was put under the care of Vāsavadattā who could not recognize her until she was rescued from the fire that broke out in the palace by the magical skill of the magician. The introduction of the magician is the poet's own creation.

General Estimate of the play.—Though Harsha is not original so far as the subject-matter of the Drama is concerned yet the inventive genius and the skill of a dramatist which he has shown is praiseworthy though not unique. Dr. Keith observes, "The originality of his Nātikās is not perhaps great, but he has effectively devised the plot in both (Ratnāvali and Priyadars'ikā) ; the action moves smoothly and in either play there is ingenuity. The scene of the magician's activity in the Ratnāvali is depicted with humour and vivacity ; the parrot's escape and its chatter are sketched with piquancy and the exchange of costumes in the Ratnāvali is natural and effective." Of all his plays the Ratnavāli specially

draws the admiration of its admirers particularly owing to its well-drawn characters and poetic beauties of the sanzas. What is of great interest in the Ratnávali is the good get-up and skilful manipulation of the incidents within the play. The marriage scheme of the minister on his own responsibility without the knowledge of anybody and the skilful performance of the magician helping the recognition of the heroine, the chattering of the parrot disclosing the plot and other minor incidents are well conceived and fitting the situations. Without the Magician's performance the union would have been a sudden and hap-hazard one. The style of Ratnávali is well conceived and well polished, plot well developed, characters possibly well depicted within the narrow limit of the action of the subject-matter and thus it is the best work of Harsha though not the best of the lot of the greatest luminaries like Bhāsa, Kālidāsa and Bhavabhūti in the literary firmament. Yet considering the burdensome duty of a ruler involved in continuous warfare and struggles, it is not a small achievement on the part of Harsha to elicit admiration from the public by his unflinching devotion to literary pursuits which resulted in the production of a typical drama like Ratnávali the merit of which is stated in short by an eighth century author Dāmodaragupta in his Kuttanimita as follows.—

“आश्लिष्टसन्निवन्धं सत्पात्रं सुवर्णं योजितं सुतराम् ।

निपुणपरीक्षकदृष्टं राजति रत्नावलीरवम् ।”

“The jewel of Ratnávali shines out effulgently by its well-constructed joints (of the plot), well-painted characters like pieces of gold being examined by the expert connoisseurs.” Harsha constructed the plot of Ratnávali strictly in accordance with the rules of dramaturgy ; so the later dramaturgic experts have cited copious illustrations from the Ratnávali to exemplify the rules regulating the Sanskrit drama, they have set forth. In the history of Sanskrit drama the place of Ratnávali is by no means to be over-

looked. Its author flourished at such a period when Sanskrit poetry was having a transit from originality to artificiality. H. H. Wilson observes, "the Ratnávali in short may be taken as one of the connecting links of the old and the new school as a not unpleasing production of that middle region through which Hindu poetry passed from elevation to extravagance."

Characters.—C. R. Devadhara observes, "most of the characters in the play are traditional and the poet has delineated them in exact conformity with the legend." The main interest of the play depends upon the incidents that have helped the action of the drama to move towards the successful end of the plot. As the action of the play is circumscribed within the limit of a few days, the characters have not been given the opportunity of displaying their individual peculiarities which mostly ensure the abiding interest in the drama. Wilson remarks, in the circumscribed limits of the action "we have no right to entail much contrast or development of character and it is enough that all the individuals introduced preserve their identity." The principal characters are :—

(I) Yaugandharáyana :—He is an astute farsighted politician bent heart and soul on the welfare and future good of his master. He was alert to the foretelling of a fortune-teller that the marriage with Ratnávali would ensure the paramount monarchy of his master and so he caught the first opportunity of removing all obstacles from this marriage. From the beginning to the end he has uniformly and unerringly manipulated the matters to a successful end. He knew that the girl rescued from the sea was Ratnávali ; yet he did not disclose it at once and put her under the care of Vāsavadattá so that the King might have a hankering for having her as his bride when she would get the opportunity of coming across his sight. He became satisfied and attained self-complacency when Ratnávali was given to the King by Vāsavadattá (इदानीं स्वयमपरिचयमिति वदतः,—IV). His

movement and activity all through are dignified and free from any sort of frivolity and flippancy and quite befitting his position as a minister.

(2) **Udayana** :—Udayana is a hero of the Dhiralalita type extremely devoted to Vāsavadattā. In the original he is represented as a pleasure-seeking king. Though his inconstancy of love towards Vāsavadattā is detected by the latter yet he always keeps an humble attitude and feels ashamed of his own behaviour towards his old love. In the play the King has been depicted as a responsible ruler faithfully discharging his duties (amply taking delight at the people living happily under his rule ; cf. राज्यं निर्व्विस्तमम्, योग्यसर्व्विदेव्यस्तः समस्तो भरः । सव्यक् पालनक्षालिताः प्रशमिताशेषोपसर्गाः प्रजाः—1,9.)

Hearing from Vijayavarmān the valorous death of his adversary the king of Kosāla, at the hand of his general Rumanvān, his eulogy (साधु कौशलपदे साधु, स्तुरापि ते श्राव्यः etc.) shows his generous spirit of appreciating the merits of his enemy even. He was a handsome-looking king ; not only that, he was a king of handsome deeds ; the incidents of his life made him popular throughout the country (लोके हरि च बत्सराजचरितम्). He had ample confidence in his minister discharging the kingly duties. When Yaugandharāyane did everything concerning the marriage of Ratnāvali without his master's knowledge, the King only felt surprise (कथमसौ मामनिवेद्य करिष्यति), but was satisfied when the position was made clear to him. In short, as a man Udayana was handsome, kind, clever in creating jealousies and counter jealousies within the harem and as a king he was responsible, dutiful, having confidence in his ministers, gallant, alert to the well-being of his people, appreciator of merits and courteous.

(3) **Vasavadatta**.—This character has been retained original. As C. N. Devadhara remarks, " She is a comely, fragile, simple character with no make-up about her." She is a devoted lady with an unflinching love for her husband. Any sort of inconstancy on his part was sufficient to incense her as is expected

of a lady of noble birth and steady character. In the third act when she comes to know the plot hatched by Vidushaka and Susangatā she shows her ill temper but subsequently she repents her own attitude towards the King and comes back to be reconciled with him. (cf: इहो काञ्चनमाले, तथा चरणनिपतितमार्थपुत्रमवधीयागच्छत्या मयातिनिष्ठुरं कृतम् । तदिदानीं स्वयमेव नामार्थपुत्रमनुनेष्यामि—III)

This shows her nobility of character and unswerving love for her lord. She imprisoned Sāgarikā so that she might not come to the view of the king, but she never adopted the attitude quite in contrary to her tender nature. When the fire broke out she screamed out that Sāgarikā was within the palace and got anxious for her rescue so that she might not perish in the fire. Sāgarikā was her rival, she could easily see her perish in the fire, but her noble birth and tender heart did not allow her to maintain that inhuman attitude. Her magnanimity is further testified by her attitude when she handed over Sāgarikā to the king for marriage. By that she shows her utmost affectionate feeling towards Sāgarikā when the latter was in the position of truly being her rival.

(4) **Sagarika.**—She is the heroine of the drama. Her original name Ratnāvali was disguised by the trick of the minister under the name of Sāgarikā as she was rescued from the sea. She was being brought from Simhala for marriage with the king of the Vatsas, but in the way she fell a victim to the accident. She was embarrassed at such an adverse fortune and being made over to Vāsavadattā she lived there as a docile, amiable and humble girl utterly resigned to the sweet will of the Queen. The noticeable thing in her character is her intense love for the King at the very first sight and being unable to fulfil her object tried even to put an-end to her life (सर्वथा मरणमेव मम मन्दभागिन्या उपस्थितम्). As a lady of high birth, simple nature, susceptible to a keen sense of self-prestige it is quite likely that she should be despondent of her life under the adverse circumstances—quite in contrary to the situation under which she was born and brought up. She could have

disclosed her identity to the Queen or to her friend Susangatá and thus could have cleared the situation and the misunderstanding ; but she did not do that as the keen sense of honour was always alive within her. She was a charming and accomplished lady, quite capable of attracting the mind of the hero who was thus to have a temporary fend with his old love on her account.

(5) **Vasantaka**—He is the Vidushaka depicted in the conventional manner of stereotyped humour and light and frivolous talks. He is a constant companion of the King not in respect of kingly duties, but in harem politics, mostly in love-affair. The King consults and takes always his help in these love-matters. His ugly appearance, stupidity, voraciousness make him a laughing-stock of all. In the original, Vidushaka has been painted with a nobler trait when he underwent a risk to rescue the King from the palace of Chanda Mahásena. In administering the love-affairs of the King he puts himself to trouble by being imprisoned by the Queen. His love for his master is unbounded. On the whole he is the only comic element on the stage bringing about diversion in the midst of seriousness of the action of the play.

[*Other minor characters*] **Vasubhuti**—He is the minister of the king Vikramabáhu of Ceylon. He accompanied Ratnávali but falling victim to shipwreck along with वासुदेव, the chamberlain of Udayana joined the army of Rumanván in his expedition against the king of Kosala. He returned therefrom with a heart full of sorrow at the misfortune that befell Ratnávali and was in a fix how he would console his master, the king. This shows his extreme devotion for his lord.

Káncanamálá —She is the maid-servant of the Queen. She is always devoted to her mistress who puts utmost confidence in her. She is always anxious for a good bond remaining between the King and her mistress and thus she makes her mistress always alert as soon as she comes to know of any sign of inconstancy of the King whenever a misunderstanding is caused by mistake.

Susangatá:—She is an attendant and friend of the heroine. She is always anxious to see the union of her friend with the King and with this end in view she does everything possible for Ságariká who confides everything to her. She was in the plot with Vidushaka for bringing about a meeting between Ságariká and the King. She did all this disinterestedly not knowing even that her friend was the daughter of a king. She was always sympathetic towards Ságariká for the situation in which she was put.

Dramatis Personae

Males

सुवधार:—The Stage-manager.

सदयन:—The king of Kauśāmbi, the hero.

वसन्तक:—The Vidushaka, a court-wit to Udayana.

योगेश्वरायण:—The prime minister to Udayana.

वसुभूति:—The minister to the king of Simhala.

वासव्य:—The chamberlain of Udayana who was sent to Ceylon as a match-maker.

विजयवर्मा:—A military officer, the nephew of Rumanván—the Commander-in Chief of Udayana.

शम्बरसिद्धि:—A Magician.

Females

नट्टी:—The wife of the Stage-manager (सुवधार).

वासवदत्ता:—Udayanana's queen, the daughter of Mañāsena.

रत्नावली:—The daughter of the king of Ceylon named Vikramabāhu.

सागरिका:—The disguised name of Ratnávali.

काञ्चनमाला:—The maid-servant of the queen Vāsavadattā.

सुसङ्गता:—The attendant and friend of Ságariká.

चूतखतिका

मदनिका

निपुणिका

} The maid-servants of the harem of Udayana.

वसुन्धरा:—The female porter.

Persons referred to in the play.

विक्रमबाहु:—The king of Ceylon, the father of Ratnávali—the heroine.

रुमन्वान:—The general of Udayana.

मेघादिनी:—A talking pet bird of the Queen that disclosed the plot of Susangatá.

॥ श्रीः ॥

अथ

रत्नावली

नाटिका

(गान्धी)

पादाग्रस्थितया मुहुः स्तनभरेणानीतया नम्रतां

शम्भोः सस्य हृलोचनत्रयपथं यान्था तदाराधने ।

क्रीमत्या शिरसोऽहितः सपुलकस्वेदोद्गमोत्कम्पया

विस्मिष्यन् कुसुमाञ्जलिर्गिरिजया क्षिप्तोऽन्तरे पातु वः ॥१॥

चन्द्रानगार्द्धदेहाय चन्द्रांशुसितभूतये ।

चन्द्रार्कानलनेत्राय चन्द्रार्द्धशिरसे नमः ॥

करेण कुक्षितायेण लीलयोग्नमितेन यः ।

भाति सिङ्घीरिव ददन् स पायादौ गजाननः ॥

अत्र प्रारम्भितयन्यनिर्व्विघ्नपरिसमाप्तये तत्र भवान् महाकविः विष्णुतर्कशिर्षिः श्रीहर्षदेवः 'काव्यं यश्चेऽर्थकृते व्यवहारविदे' इत्यादिना काव्यशास्त्रस्य यश्चादि-श्रेयःसाधनतां पश्यन्, तत्र पुनः काव्यशास्त्रस्य दृश्य-श्रव्यमेदेन द्विविधत्वात् 'गाव्य' भिन्न-चेर्जनस्य बहुधात्र्येकं समाराधनम्' इति श्रव्यकाव्यापेक्षया दृश्यकाव्यस्य लोकाचित्तकारि-तया उत्कर्षे, 'काव्यालापांश्च वर्ज्जयेत्' इत्यादिनिषेधानामसत्काव्यविवक्षतां च विचारयन् 'रसी वै सः' इति श्रुतिवाक्येन रसाशुभूतौ परमपुरुषार्थप्राप्तियोगं निश्चिन्त्य, पुनः अष्टधा विभज्यमानानां रसानां मध्ये शृङ्गाररसस्य प्राधान्यं 'शृङ्गारौ चेत् कविः काव्ये जातं रसमयं

জগত্' ইत्याদিমহাজনবাখ্যতাৎপর্যানুসারেণ সম্যগ্' বিবিষ্য শঙ্কররসপ্রধানাং রত্নাবলীং
 নাম নাটিকাং চিকীৰ্ত্তুঃ' যন্যবিন্নিরাকরণমুখেন দেবতাস্তুতিদ্বারা নান্দীশ্লোকান্
 অবতারয়ন্ তত্র প্রথমম্ আহ—পাদায়স্থিতয়া ইत्याদি। পাদযী: অগে তাভ্যাং
 স্থিতয়া অবতিষ্ঠমানয়া উজ্জীমাবার্থমিত্যর্থঃ। মুহু: পুন: পুন: স্তনভরেণ নক্ষতাং
 প্রহতাম্ আনীতয়া প্রাপিতয়া শশ্বো: শিবস্য সস্মৃঙ্খলীচনব্রযপথং সস্মৃঙ্খং সাকাঙ্কং
 লীচনব্রযং তস্য পন্থানং 'কৃৎপূরঙ্খ:পথ্যমানসে ইতি সমাসান্ত: অ-প্রত্যয়:। যান্ত্যা
 গচ্ছন্ত্যা ক্রীমত্যা লজ্জাশীলয়া প্রথমোক্ততয়ৌবনত্বাৎ, সপুলকস্বৈদীপ্তমৌল্কম্বয়া পুলক:
 রোমাঞ্চ: 'পুলকৌ লৌমহর্ষণম্' স্বৈদীপ্তম: চক্ষৌত্পত্তি: উত্কাম্প: বেপথু: চ তৈ: সঙ্কিতা তয়া।
 সাস্থিকভাবোদয়াৎ দেবাধিদেবে অনুরাগ: সূচিত:। এবম্ভূতয়া গিরিজয়া পার্বত্যা তদারা-
 ধনে তস্য শিবস্য আরাধনে পূজায়াং শিরসি হুঁহিত: অর্পয়িতুম্ অশ্রমেত: ক্ষিপ: কুসুমাজ্জলি:
 অন্তরে পার্বতীশিবযৌর্মধ্যে বিশ্লিষ্যন্ বিশ্রীর্ণ: ব: যুগ্মান্ সামাজিকান্ রক্তান্তর্বর্তিন: পানু
 রচত। স্বায়মমিপ্রায়:—উজ্জীর্বেদীমাস্থিতস্য শশ্বো: শিরসি তদুপ্যর্থং পুষ্পাজ্জলিং দাতু-
 কামা পার্বতী যদা পাদায়াভ্যাং স্থিতা তদা দেবেন মদনাবেশাৎ নিরীচ্ছ্যমাণা তয়া দিষ্ট্যা
 লজ্জাবশাৎ পুষ্পাজ্জলি: উভয়োরন্তরে এব ক্ষিপ:। শার্দূলবিকীড়িতং হতম্। কাব্য-
 লিঙ্গশ্চালঙ্কার:, কুসুমাজ্জলি: অন্তরে পতনং প্রতি পূর্ব্বপাদস্থিতানাং পদার্থানাম্ হতভূতত্বাৎ।
 অস্য শ্লোকস্য মগণেন আরম্ভত্বাৎ যস্যস্য যমসমাসি: সূচ্যে। যদ্বীভাং ভাসঙ্কে—'ক্ষিপং
 সর্ব্বগুরুদন্তে মগণৌ ভূমিদৈবত:'। অন্যে চ "মৌ ভূমিস্থিগুরু: ত্রিযং দিশতি" ইতি ॥১॥

Prose. পাদায়স্থিতয়া মুহু: স্তনভরেণ নক্ষতাম্ আনীতয়া তদারাধনে
 সস্মৃঙ্খলীচনব্রযপথং যান্ত্যা ক্রীমত্যা সপুলকস্বৈদীপ্তমৌল্কম্বয়া গিরিজয়া শশ্বো: শিরসি
 হুঁহিত: ক্ষিপ: কুসুমাজ্জলি: অন্তরে বিশ্লিষ্যন্ ব: পানু ॥১॥

Beng. Trans. তাঁহার (শিবের) আরাধনাকালে পাদাঙ্গ্রে দণ্ডায়মানী, স্তনভারে
 পুন: পুন: বিনম্রগাত্রা পার্শ্বতীর প্রতি শিব পুন: পুন: নেত্রজলধারা সস্পৃহ দৃষ্টপাত
 করিতেছিলেন। (তাহাতে) পার্শ্বতীর রোমাঞ্চ, চক্ষৌলগ্ন ও ঈষৎকম্প হইয়া লক্ষ্য
 উদ্ভেক করিতেছিল। সেই হেতু পার্শ্বতীকর্তৃক তদীয় শিরোভাগে অদ্বানার্ধ ঈজিত বে
 কুসুমাজ্জলি নিক্ষিপ্ত হইয়াও উভয়ের মধ্যস্থলে বিলিষ্ট হইয়াছিল, সেই পুষ্পাজ্জলি
 তোষাধিককে রক্ষা করক ৷:।

Eng. Trans. May the handful of flowers scattered in the intervening space while intended to be offered on the head of Shiva by the mountain-born Goddess, protect you—the Goddess who stood erect on her tip-toes but who was caused to be bent down again and again by the heaviness of her breasts, who came often within the range of his (Shiva's) three wistful eyes and who (thus) felt abashed with tremor, perspiration and hairs standing erect on her body 1.

Eng. Expl. Shiva was seated on an elevated place. Parvati was below the altar, and with a view to offering flowers on the head of her lord, stood on her tip toes, so that her hands full of flowers might easily reach his head. In the meantime while Shiva cast his wistful amorous glances on her beautiful person, again and again bent down by the heaviness of her breasts, she felt abashed ; her body, perspiring through excessive emotion of love, began to shiver with hairs standing on their ends ; in that position she could no longer sustain to extend her hands aloft on Shiva's head and so the flowers, without reaching their desired goal, fell scattered in the space between the God and the Goddess.

अपिच—

श्रीतुसुक्तेन कृतत्वरा सहभुवा व्यावर्त्तमाना^१ स्त्रिया
तैस्तैर्बभूवधूजनस्य वचनेर्नीताभिमुख्यं पुनः ।

दृष्ट्वाये वरमात्तसाध्वसरसा गौरी नवे सङ्गमे

संरोद्धत्पुलका हरेण हसता स्निष्टा शिवायास्तु वः ॥२॥

विष्णुबाहुल्यमाशङ्कमानेन महाकविना तन्निरासार्थं प्रभूतमङ्गलकामनया पुनरेव
नान्दीश्रीकी वितन्वते—अपिच—श्रीतुसुक्तेनेति । श्रीतुसुक्तेन पतिसन्निधौ गमनार्थं

सायङ्कलेन हेतुना कृतत्वरं कृतसम्भ्रमा सहभुवा सहजया क्रिया लज्जया व्यावर्त्तमाना पराहता । व्यावर्त्तमाना इति पाठे विपूर्व्यकात् इत्थातोः विजम्भात् कर्षेण शानच् । क्रिया इत्यत्र अनुक्ते कर्त्तरि ढतीया । बन्धुबधूजनस्य बन्धवः एव बध्वः तासां जनः सखीजनः इत्यर्थः । तस्य ; यद्वा बन्धूनां बधूजनस्य तैः तैः समर्थैः वचनैः अनुरोधवाक्यैः गौर्याः पतिसमीपगमनप्रवृत्तिजननार्थमित्यर्थः । पुनः आभिमुख्यं साङ्मुख्यं नीता प्रापिता ; गौर्याः विशेषणमेतत् । वरं पतिम् अथ दृष्ट्वा । परम् इति पाठे भ्रममित्यर्थः । आप्तसाध्वसरसा साध्वसं भयं च नवपरिणीतत्वात्, रसः अनुरागः च उद्गतयौवनत्वात् । आप्तौ गृहीतौ प्राप्ता साध्वसरसौ यया सा (गौरी) नवे सङ्गमे संसर्गे हसता हरेण शिवेन श्लिष्टा आलिङ्गिता (अत एव) संरोहत्पुलका उद्गतरीमाद्या गौरी वः युष्माकं सामाजिकानां शिवाय मङ्गलाय अन्तु भवतु । शार्दूलविक्रीडितं वचम् । अत्र नवोदाया गौर्याः यथावद् वर्ण्यमानत्वात् स्वभावोक्तिः, संरोहत्पुलका इत्येतत् प्रति नवसङ्गमादिकस्य हेतुभूतत्वात् काव्यलिङ्गश्चालङ्कारः ॥२॥

Prose. औत्सुक्येन कृतत्वरं सहभुवा क्रिया व्यावर्त्तमाना पुनः बन्धुबधूजनस्य तैः तैः वचनैः आभिमुख्यं नीता अथ वरम् दृष्ट्वा आप्तसाध्वसरसा नवे सङ्गमे हसता हरेण श्लिष्टा संरोहत्पुलका गौरी वः शिवाय अन्तु ॥२॥

Beng. Trans. वे गौरी (पतिर सहित नूतन मिलन हईवे बलिश) उन्मुख्यकावशतः सङ्गर गमनपूर्वक बर्तावसिद्ध लज्जाशीलताहेतु प्रतापुल हईरा आसितेहिलेन एव विनि सखीमित्रेन नाना अङ्गुरोधे (पतिर) समुद्धे उपनीत हईरा तन्मति दृष्टिपात करिले पर सेई अतिनव सखिलने उद्गमिजित अङ्गुरागे रीहार रोमाङ्केर आविर्भाव हईराहिल, सहाउबदन हरकर्तुं आलिङ्गिता सेई गौरी तोमानेन मङ्गल विधान करन ॥२॥

Eng. Trans. And also—May Gauri be propitious to you—Gauri who having hastened through eagerness turned back owing to her inborn bashfulness and who then being impelled by various requests of her female friends was taken to (his) presence but was caught with fear mingled with love (or fear and feeling of love) as she looked upon (her) husband and who with her hairs standing or their ends in her new union was embraced by smiling Hara. 2.

अपि च—

संप्राप्तं मकरध्वजेन मथनं^१ त्वत्तो मदर्थे पुरा
तद्युक्तं बहुमार्गगां मम पुरो निर्लज्ज ! वोढुं^२ तव ।
तामेवानुनय स्वभावकुटिलां हे कण्ठाकण्ठ ग्रहं^३
मुञ्चेत्याह रुषा यमद्वितनया लक्ष्मीश्च पायात् स वः ॥

(N. B. This Shloka seems to be an interpolation as this is found to be omitted in some of the available mss.).

पुनरेव गान्दीश्रीकमाततोति—अपि च—सम्प्राप्तं मकरध्वजेनेत्यादिना । कश्चित् पुस्तके अस्य श्लोकस्य अदर्शनात् अस्य प्रचिन्तितत्वमवगम्यते । (कण्ठापक्षे)—हे कण्ठा, पुरा समुद्रमन्यनकाले मदर्थे मन्यनीह तायाः लक्ष्म्याः लाभार्थमित्यर्थः । मकरध्वजेन समुद्रेण कदनं पीडनं मन्यनमिति यावत् सम्प्राप्तम् । हे निर्लज्ज ! तत् तव्यात् मम पुरः अये बहुमार्गगां बहुभिः मार्गैः आत्मगोपनेन गच्छति या सा कुलटात्वात्, कुलामुद्दिश्य उत्तिरेषा ; सरस्वतीं वा वेदादिबहुशास्त्रमार्गगामिनीं—वोढुं युक्तमिति काकुः ; न युक्तमित्यर्थः । तां भावकुटिलां कुटिलभावविशिष्टां अनुनयस्व । (मे) कण्ठग्रहं कण्ठालिङ्गनं मुञ्च परित्यज ।—इति एवमकारेण लक्ष्मीः यं कण्ठां रुषा क्रीडेन आह सः वः पायात् रक्षेत् ।

पक्षे (शिवपक्षे)—हे कण्ठाकण्ठ नीलकण्ठ विषभक्षणादित्यर्थः । मदर्थे माम् उद्दिश्य तवातुल्यप्राप्तार्थं पुरा मकरध्वजेन कामदेवेन त्वत्तः—शिवमुद्दिश्य उत्तिरेषा । मथनं पीडनं स्मर्युरिति यावत् । संप्राप्तम् । हे निर्लज्ज तत् तव्यात् मम पुरः बहुमार्गगां गङ्गां वोढुं तव युक्तमिति काकुः ; न युक्तमित्यर्थः । स्वभावकुटिलां कुटिलगतिसम्पन्नां नदीवेगस्य सर्वथा वक्रगमनस्वभावत्वादित्यर्थः । अनुनय । ग्रहं आश्लेषं मुञ्च, इति रुषा क्रीडेन अद्वितनया पार्वती यम् आह सः शिवः वः पायात् रक्षतु । शार्ङ्गलक्ष्मीकृतं व्रतम् ।

Prose. (शिवपक्षे) पुरा मदर्थे मकरध्वजेन त्वत्तो मथनं संप्राप्तम् ।

(হে) নির্লজ্জ, তদ মম পুত্রঃ তব বহুমার্গাণাং বোদ্ধুং যুক্তম্ । হে ক্ৰাণ্ণকণ্ঠ, স্বভাবকুটিলা তাম্ এব অনুলয়, যচ্ছং মুখ, ইতি বচা যম্ অদ্রিতলয়া আছ স বঃ পায়াত্ ।

(ক্ৰাণ্ণপলি) পুরা মদ্যে মকরজ্জলেন তল্লী কদনং সম্প্রাপ্তম্ । (হে) নির্লজ্জ, তদ মম পুত্রঃ তব বহুমার্গাণাং বোদ্ধুং যুক্তম্ । হে ক্ৰাণ্ণ, ভাবকুটিলা তাম্ অনুলয়স্ব, কণ্ঠযচ্ছং মুখ, ইতি বচা যং লক্ষ্মীঃ আছ সঃ বঃ পায়াত্ ।

Beng. Trans. (শিবপক্ষে)—পুরাকালে আমারই জন্ত কামদেব তোমার নিকট হইতে ধ্বংসপ্রাপ্ত হইয়াছিল । হে নির্লজ্জ, আমার সম্মুখে সেই হেতু বহুমার্গাণা (ত্রিপথ-গামিনী) গঙ্গাকে বহন করা তোমার পক্ষে যুক্তিযুক্ত বটে ! স্বভাবতঃ কুটিলগতিবিশিষ্টা তাহাকে (গঙ্গাকে) অনুন্নয় কর । হে কৃষ্ণকণ্ঠ (নীলকণ্ঠ) আমার গ্রহ অর্থাৎ দেহস্পর্শ (অর্থাৎ আলিঙ্গন) পরিভাগ কর ।—পার্বতী ক্রোধে ষাঁহাকে এইরূপ বলিয়াছিলেন, তিনি তোমাদিগকে রক্ষা করুন ।

(কৃষ্ণপক্ষে)—পুরাকালে আমাকে লাভ করিবার জন্ত সমুদ্রতোমাকর্তৃক মথিত হইয়াছিল । হে নির্লজ্জ, আমার সম্মুখে ঐতিশ্যত্যানিবহুমার্গাবলম্বিনী (সরস্বতীকে) [অথবা কুলটা (কুজাকে)] বহন করা তোমার পক্ষে যুক্তিযুক্ত বটে ! কুটিলভাববিশিষ্টা তাহাকে তুমি অনুন্নয় কর । হে কৃষ্ণ, তুমি আমার কণ্ঠদেশ ধারণ পরিভাগ কর ।—ক্রোধে লক্ষ্মী ষাঁহাকে এইরূপ বলিয়াছিলেন, সেই (কৃষ্ণ) তোমাদিগকে রক্ষা করুন ।

Eng. Trans. (In the case of Shiva)—‘Formerly the fish-bannered deity suffered destruction from you for my sake. O shameless one, so it is befitting of you to bear the river Ganga (having many courses to flow) in my very presence ! O blue-necked one, entreat her who is crooked (in her course) by her nature ; give up embracing me’—May He who is thus said in anger by the mountain-born Goddess, protect you.

(In the case of Krishna)—‘Formerly the ocean was churned through your (agency) for my sake. O shameless one, so it behoves thee to bear Sarasvati (presiding over different branches of learning) in my presence ! O Krishna, entreat her who is crooked by nature ; give up embracing me’—May He who was thus said by Lakshmi in anger, protect you.

अपिच—

क्रोधै^१ दृष्टिपातैर्मुहु^२ रूपशमिता वक्रयोऽमी त्रयोऽपि

वासार्त्ता नृत्विजोऽध्वपलगणकृतोष्णीषपट्टाः पतन्ति ।

दक्षः स्तौत्यस्य पत्नी विलपति ^३करुणं ^४विद्रुतं चापि^५ देवैः

शंसन्नित्यात्तद्वासो^६ मखमथनविधौ पातु देव्यै शिवो वः ॥३॥

पुनः प्रभूतमङ्गलविधानार्थं तृतीयं नान्दीश्रीकमाह—अपि च—क्रोधै^१ इति

अमी त्रयः अपि वक्रयः यज्ञप्रयः आहवनीयगार्हपत्यदक्षिणामाग्नः क्रोधै^१ क्रोधप्रवृत्तैः । इत्युच्यते । ततः करुणं । त्रिभिः दृष्टिपातैः शिवस्य इत्यर्थः । उपशमिताः निर्व्यापिताः यज्ञाधिष्ठाता अपिदेवोऽपि शिवक्रोधमयात् निर्व्याणं गत इत्यर्थः । वासार्त्ताः नृत्विजः नृत्तौ यजन्ति ये ते याजकाः “नृत्विजो याजकाश्च ते” इत्यमरः । अध्वपलगणकृतोष्णीषपट्टाः (सन्तः) चपलाः चञ्चलाः गणाः शिवगणाः प्रमथादयः तैः कृतानि बलात् आकण्टानि उष्णीषपट्टानि शिरोवेष्टनवस्त्राणि येषां ते तथाविधाः सन्तः अधःपतन्ति उच्चैर्यज्ञभूमेः अधः पतन्ति भयावेशादित्यर्थः । दक्षः स्तौति-शिवम् प्राणरक्षार्थम् इत्यर्थः । अस्य पत्नी प्रसूतिः करुणं दीनम् असहायत्वात् विलपति क्रन्दति । करुणा इति पाठे भीतिवत्ता इति बोद्धव्यम् । देवैः यज्ञसमायामाहूतैरित्यर्थः विद्रुतं पलायितम्-। इति एवंप्रकारेण मखमथनविधौ दक्षयज्ञविनाशे आतङ्गासः हसन् शिवः, अट्ठासः इति वा पाठः—देव्यै पार्ष्वत्यै शंसन् कथयन् वः युष्मान् सामाजिकान् पातु । पुरा दक्षप्रजापतिना अवज्ञातः शिवः यज्ञशालायां सतीश्वरमुनवगम्य रीषात् जटाभ्यन्तरात् वीरभद्रनामानं करालवेशं प्रमथं जनयित्वा तत्संहितः दक्षयज्ञं विध्वंसयामास इति पौराणिकी वार्त्तानुसन्धेया । अत्र रौद्ररसः । अगधरा उक्तम् ॥ १ ॥

Cf. “भवो भवान्वा निधनं प्रजापतेरसत्कृताया अवगम्य नारदात् ।

स्वपार्श्वदक्षैश्च तदध्वरभुभिर्विद्रुतं क्रोधमपारमादधे ॥

कुहः सुदष्टोऽपुटः स धूर्जटिजटां तडिहृङ्गिसटोयरोचिषम् ।

उत्कृष्य रुद्रः सङ्सीत्थितो हसन् गन्धौरनादी विससर्ज तां भुवि ॥

1 क्रोधैः । 2 त्रिभिः । 3 प्रलपति । 4 करुणा । 5 क्रोधः । 6 त्रिव्यङ्गासः ।

ততীতিকাথলযুধা স্মৃশন্দিবং সঙ্কলবাহুর্গনকক্ নিসৃত্যহক্ ।

করালদংড়া জ্বলদগ্নিমূর্ছনঃ কপালমালী বিবিধীযতায়ুধঃ ॥

... ..

তাবত্ স হুদ্রানুশরৈর্মহানস্বী নানায়ুধৈর্মামনকৌরুদায়ুধৈঃ ॥

পিঙ্গৈঃ পিশঙ্কৈর্মলরৌদরানলৈঃ পথ্যাভবদ্বিবিংদুরান্বহুযত ॥

কৈচিহমজ্জুঃ প্রান্বংশ পত্নীশালা তথাপরে ।

সদ আশ্রীপ্রশালাশ্চ তদ্বিহারং মহানসম ॥

বহুবুর্যশ্রপামাণি তথৈকৌশীনানায়ুগ্ম ॥

কুণ্ডলৈশ্চমূদয়ন্ কৈচিহ্মিবিদুর্বেদিমৈখলাঃ ॥” Bhāgavata—৪।৫

Prose. ক্রৌঞ্চৈঃ দৃষ্টিপাতৈঃ অন্যে ত্রয়োপি বহুয়ঃ উপশমিতাঃ । কহলিজঃ
অপলমগ্ণততোষীষপশাঃ, দাসার্মাঃ (সন্নাঃ) অধঃপতন্তি । দম্বঃ স্তীতি, অস্ব পত্নী করুণ
বিলপতি । দৈবৈঃ বিদ্রুতমিতি মল্লমঘনবিধী দৈবৈঃ শংসন্ আস্তদ্বাসঃ শিবঃ বঃ পাতু ॥ ২ ॥

Beng. Trans. আরও দেখ—“ক্রৌঞ্চ-প্রক্ষলিত দৃষ্টিপাতমাজেই (দক্ষিণাগ্নি,
গার্হপত্য ও আহবকীয় নামক) বহিঃস্থ নির্বাপিত হইল । (অস্বার) স্বভাবচকল
প্রাথমগ্ন শব্দিগ্নগ্নের মতকহিত উকীলের বদ্ব হিনাইয়া লইলে তাঁহার (শব্দিগ্নগ্ন)
ভস্মাভ হইয়া (যজবেদী হইতে) নিম্নদেশে পতিত হইলেন । দক্ষ স্তব করিতে লাগিলেন ।
তাঁহার পত্নী করুণ বিলাপ করিতে থাকিলেন ও দেবতাগণ (প্রাণভয়ে) পলায়ন করিলেন” ।
—এই বহুবুর্যসের কথা দেবীর (পার্শ্বতীর) নিকট মহাত্তরে যিনি বলিতেছিলেন
সেই শিব ভোমাদিগকে রক্ষা করুন ॥৩॥

Eng. Trans. “All those three fires were instantly extinguished at the glaces blazing with wrath. The sacrificial priests whose turbans were snatched away by (my) sprightly ganas (impish attendants) fell down (from the elevated altar) being overtaken with fear. Daksha began to eulogize ; his wife began to weep piteously ; and the gods ran away (through fear)”—May Shiva who was thus laughingly relating to the Goddess (Parvati) the way of the destruction of the Sacrifice, protect you. 3.

Allusion. Daksha, the son of Brahmā and the father-in-law of Shiva, performed a sacrifice and disregarded altogether the share of the latter in the sacrifice. Sati the daughter of Daksha, having heard of this from Narada could not brook this insult towards her husband and went to the place of her father's sacrifice against the will of Shiva. There she heard some remarks of her father casting aspersions on the character of her husband and she gave up her life in remorse in that sacrificial enclosure. Being informed of this calamitous end of Sati by Nandin, Shiva flew into a rage and creating a terrific destructive person named Virabhadra from his matted locks, rushed towards Daksha's palace ; and arriving there destroyed the sacrifice, killed Daksha and left everything in a chaotic state. Then he went on creating a havoc until he was pacified by Brahmā and other gods.

किञ्च—

जितमुहु पतिना नमः सुरेभ्यो

द्विजवृषभा निरुपद्रवा भवन्तु ।

भवतु च पृथिवी समृद्धयः

प्रतपतु चन्द्रवपुर्नरेन्द्रचन्द्रः ॥ ४ ॥

पुनरपि मङ्गलात्मकं गान्दीशोकमुदाहरति—किञ्च—जितमित्यादिना । उहु पतिना नमः पतिना चन्द्रेण जितम् सर्वोत्कर्षेण स्थितम् । जिघातोः भावे क्तः । अत्र चन्द्र-प्रशंसायां भरतवंशीवृक्षस्य कवेः श्रीहर्षस्य उत्कर्षः दीयते । यथा चन्द्रस्य षोडशि-पतित्वेन तज्जयेन षोडशीनां बाहुल्यं तेन प्रजीतकर्षः इत्यपि ध्वनितम् । तथा च—“चन्द्रनामाङ्किता कार्या सरसानां यतो निधिः” इति निर्देशादियं चन्द्रनामाङ्किता गान्दी कृता सम्यक्कृता । सुरेभ्यो देवेभ्यो नमः । द्विजवृषभाः ब्राह्मणश्रेष्ठाः निरुपद्रवाः विघ्नमुक्ताः भवन्तु । वृषभशब्दस्यात्र श्रेष्ठार्थवाचकत्वम्—“सुरत्तरपदे व्याघ्रपुङ्गवर्षभकुञ्जराः । सिंहशार्ङ्गलगा-गाथाः पुंसि श्रेष्ठार्थगीचराः” इत्यमरः । ब्राह्मणानां निरुपद्रवत्वं वेदानुचलं राज्यस्य

नक्षत्राणां धीतवति । पृथिवी च सख्यसखा प्रभूतधनवाग्वाहिना भवतु । चन्द्रवपुः चन्द्र-इव
वपुः ईहं यस्य सख्याद्वादकत्वादित्यर्चः । नरेन्द्रचन्द्रः सर्वोत्कर्षेण वर्तमानः राजा—प्रत्यकारः
श्रीहर्षः नायकः सदृशनी वा—प्रतपतु प्रतापशीली भवतु । पुष्पितायाश्चन्द्रम् । 'चयुजि
नयुगरेपती यकारो युजि च गङ्गा जरगाश्च पुष्पिताया' इति लक्षणम् ॥ ४ ॥

Prose. चन्द्रपतिना जितम् ; सुरेभ्यः गमः ; हिजहवभाः निरुपद्रवाः भवन्तु ;
पृथिवी च सख्यसखा भवतु । चन्द्रवपुः नरेन्द्रचन्द्रः प्रतपतु ॥ ४ ॥

Beng. Trans. नक्षत्रमण्डलाधिपतिं चन्द्रमात्रं जयं हृत्क, देवगणैकं नमस्कारं करि ।
विजयैर्भगवन् निरुपद्रव इति ; पृथिवी नक्षत्रमण्डला इति एव नोयामूर्तिं महाराजो अत्राव-
गम्यन्त इति ॥ ४ ॥

Eng. Trans. Glory to the moon, reverence to the gods.
Let the illustrious Brahmanas be free from troubles. May the
Earth be fertile and may the king of moonlike loveliness shine
ever resplendent. 4.

(नादान्ते)

सूत्रधारः—अलमतिविस्तरेण^१ । अद्याहं वसन्तोत्सवे
सज्जमानमाह्वय नानादिगदेशागतेन राज्ञः श्रीहर्षदेवस्य पाद-
पद्मोपजीविना राजसमूहेनोक्तो यथा—‘अस्मात्स्वामिना श्रीहर्ष-
देवेनापूर्ववस्तुरचनालङ्कृता रत्नावली नाम नाटिका कृतेत्यस्माभिः
ओत्तरपरम्परया श्रुता, न तु प्रयोगतो दृष्टा । तत्तस्यैव राज्ञः
सकलजनहृदयाङ्गादिनो बहुमानाद् अस्मासु चानुग्रहबुद्ध्या
यथावत् प्रयोगेण त्वया नाटयितव्या’ इति । ^२तद्यावदिदानीं
नेपथ्यरचनां कृत्वा यथाभिलषितं सम्पादयामि ।^३ अये, आ-
जिज्ञासुः च मया सकलसामाजिकानां मनांसीति मे निश्चयः ।
यतः^४—

पूर्वोक्तेन गान्दीश्लोकचतुष्टयेन ‘गान्दी काम्यार्थसूचिका’ इति नियमनमुच्यते तत्र
प्रथमश्लोकेन गिरिजया शिवानुब्रूयार्थं कुसुमाञ्जलिना तदाराधनद्वारा सागरिकायां वत्स-

१ प्रसङ्गेन । २ परिष्कृत्यावलीक्य च । ३ परिषदमवलीक्य । ४ कृतः ।

রাজ্যতত্ত্বসাধন্যে কামদেবপূজনে সংশেপে সূচ্যতে । ঐতুসুস্মেন জ্ঞাতব্যে জ্ঞাতব্যাদিনা
 দ্বিতীয়েন শ্রীকেন বসুধকুজনে পতিসামুদ্রমাণীতয়া গীর্ঘ্যে চাতসামুদ্রসরীসুতপুণ্যকাল-
 হারিণ দ্বিতীয়াহে সাগরিকায়াঃ সুসঙ্কতয়া রাজসমীপনয়নে তদুৎসবৈন মাসিকাস্যাস
 সাংখ্যিকভাবীদ্রে কঃ ইত্যাদিদ্বিতীয়াহুতাত্পথ্যে সমাসতঃ স্যজ্যতে । শ্রীকৈবর্তি রিত্যাদিত্রিতীয়শ্রীকেন
 দক্ষয়শ্ববিনাশার্থে শিবকৌধবর্ণনহারিণ দেব্যাঃ বাসবদশায়াঃ শ্রীধঃ, দক্ষসুত্যা শিবরীষ-
 প্রশমনবর্ণনে রাজঃ দেবীপ্রসাদনে, দক্ষপত্নীবিলাপবর্ণনহারি সাগরিকায়াঃ অসহায়াবস্থা
 চেতি ত্রিতীয়াহুতার্থঃ সমাসেণ উপস্থিয্যতে । চতুর্থশ্রীকেন রাজঃ প্রজ্ঞাতীনাশ সামান্যতঃ অশু-
 দ্যবর্ণনে চতুর্থাহে রাজঃ উদয়নস্য কৌশলবিজয়সাগরিকালামাদয়ঃ কাব্যার্থাঃ
 সূচিতাঃ । অত্র নান্দীশ্লোকানাং চতুশ্চত্বাৎ চতুর্ষু শ্লোকেষু চ পুনঃ ষোড়শপাদানাং বর্তমান-
 ত্বাৎ ‘শ্লোকপাদঃ পদং কৈচিত্ সুপ্তিচ্ছলমথাপরে । পরে’বান্তরবাক্যকৈশ্বর্যপদমুচ্চিরে’
 ইতি পদলক্ষণেণ ইদং ষোড়শপদা নান্দী পদাবলীভঙ্গা, অমিষেয়স্যবন্তুনঃ সমালীক্ষা
 বিদ্যাসাত্ । বিস্তরন্তু আকুলভাষাটীকায়াং দ্রষ্টব্যঃ ।

নান্দীশ্লোকান্ সমাখ্যে আছ—নান্দ্যন্তে । ততঃ সূত্রধারস্য প্রবেশঃ । সূত্রধারঃ ইতি । সূত্র
 প্রয়োগস্ববস্থাং যঃ ধারয়তি স সূত্রধারঃ । অলমতিবিস্তরেণ । অধিকনান্দীশ্লোকপাঠেণ প্রযোক্ত-
 ব্ধস্য বন্তুনঃ উপশেপে বিলম্বী মা ভূদिति নিবেদনঃ । বসন্তোৎসবে মধুতুসবে ফাল্গুনপৌর্ণ-
 মাসীমারম্য পঞ্চমীপথ্যন্তং বসন্তমনি ইত্যর্থঃ । সবহুমানম্ সযজ্ঞম্ । পাদপদ্বীপজীবিণা
 এতেন শ্রীকৃষ্ণদেবস্য সার্বভৌমত্বং সূচ্যতে । অপূর্ববন্তুরচনালঙ্কৃতা বত্সরাজোদয়নস্য অরিত-
 রূপং লোকমনোহারি বন্তু তস্য রচনয়া অলঙ্কৃতা শোভিতা । যৌবপরম্পরয়া শ্রীমাতাং পরম্পরা
 তয়া । প্রয়োগতঃ অভিনয়েন ইত্যর্থঃ । সকলজনহৃদয়াঙ্কাদিনঃ এতেন রাজঃ শ্রীকৃষ্ণস্য
 প্রজ্ঞাপ্রিয়ত্বং ব্যজ্যতে । অনুগ্রহবুদ্ধ্যা প্রয়োগেণ অনুগৃহীতা ভবিষ্যাম ইত্যর্থঃ । যথা-
 বত্সপ্রয়োগেণ নাটয়িতব্যো অভিনেতব্যো । নেপথ্যরচনাং বৈশ্বরচনাং “আকল্যাং বৈশো নেপথ্যম্”
 ইতি । যথাভিলষিতম্ যথেষ্টিতং রাজসমূহেনেত্যর্থঃ । আবর্জিতানি বশীকৃতানি অমিসুখী-
 কৃতানি ইতি যাবত্ । নিষয়ঃ সন্দেহাभावঃ ।

Beng. Trans. সূত্রধার—আর বাগবিত্তারের প্রয়োজন নাই । অতঃ এই
 বসন্তোৎসবে মহারাজ জীর্হের পাণপদ্মোপভৌবী রাজভূষণ নানাদিক ও দেশ হইতে
 আনিয়া বহু সন্মান প্রদর্শনপূর্বক আমাকে আদেশ করিয়াছেন যে—“আমাদের প্রভু
 মহারাজ জীর্হ যে অপূর্ব কথাবস্তুরচনা দ্বারা পরিপোষিত রত্নাবলীনাথক নাটিকা

রচনা করিয়াছেন তাহা আমরা শ্রোত্রপরম্পরার গুনিয়াছি, কিন্তু অভিনীত হইতে দেখি নাই ; হতরাং সকল লোকের চিত্তহারী সেই মহারাজের প্রতি সম্মান এবং আমাদের প্রতি অনুগ্রহ প্রকাশপূর্বক আপনি বখারীতি উহার অভিনয় করুন ।' সেইজন্য আমি এখন বেশরচনা করিয়া ইহাদের অভীষ্ট সম্পাদন করিব । অহো, আমার দ্বারা সমস্ত সামাজিকগণের মন বশীকৃত হইয়াছে (অর্থাৎ সকলে স্তিমিতভাবে অবলম্বন করিয়াছেন) ইহাতে আর সংশয় নাই ।

Eng. Trans. Stage-manager—No need of prolixity. Today in this occasion of the Spring-festival I have been called with great respect by the circle of kings hailing from various quarters and countries and dependent on the lotus-like feet of the king Shri Harsha, and have been told by them in the following manner—"We have heard from ear to ear that a Nāṭikī named Rātnavali with unrivalled plot-construction has been composed by our lord Shri Harsha ; but we have not seen it being performed on the stage. So out of high regard towards that king delighting the heart of the people and as an act of condescension towards us, the drama should be performed with proper dramatic technique and production." For that reason I, having finished the dressing and make-up (of the actors), shall do the work as desired.

Ah, the minds of the whole audience have been captivated by me so far as my own conviction goes. For—

শ্রীহর্ষা নিপুণঃ কবিঃ পরিষদ্যেষা গুণগাঢ়িণী

লৌকিকৈ হারি চ বৎসরাজচরিতং নাট্যে চ দক্ষা বয়ম্ ।

বৎসরাজকৈকমপীহ বাচ্ছিতফলপ্রাপ্তেঃ পদং কিং পুন-

র্মজ্জাগ্যোপচর্যাদয়ং সমুদিতঃ সর্ব্বা গুণানাং গণঃ ॥ ৫ ॥

তদ্বৎসরাজ—শ্রীহর্ষা ইতি । শ্রীহর্ষঃ নিপুণঃ কবিঃ । এষা পরিষদ শ্রীমৎসম্ভলী গুণগাঢ়িণী, লৌকিকৈ হারি বৎসরাজচরিতম্ উদয়নচরিতং হারি চিত্তাকর্ষকম্, নাট্যে চ নাট্যকালিনয়কলায়াং বয়ং দক্ষাঃ, একৈকং প্রত্যেকম্ উপর্যুপাঙ্গানামিত্যর্থঃ, বাচ্ছিতফলপ্রাপ্তেঃ

ईक्षितफललाभस्य पदम् आख्येदं कारणमिति यावत् । किं पुनः अधिकं किं त्रयीमीत्यर्थः मन्नाद्योपपत्त्यात् सम- सौम्याभ्यासितश्रयात् सर्व्वः गुणानां गणः समुदितः मिलितः, तेन साफल्यलाभविषये कोऽपि सन्देहो नास्तीति आशयः । शार्दूलविक्रीडितं वृत्तम्—तल्लक्षणं—
“सूर्याश्चर्मसज्जताः सगुरवः शार्दूलविक्रीडितम्” ॥ ५ ॥

Prose श्रीहर्षः निपुणः कविः (भवति), एषा परिषद् अपि गुण-
शङ्कितौ (भवति), लोके वत्सराजचरितं हारि, वयं च माटो दद्याः (भवामः), इह
एकैकं वन्तु अपि वाञ्छितफलप्राप्तेः पदम्, किं पुनः मदभाग्योपपत्त्यात् सर्व्वः गुणानां
गणः समुदितः ॥ ५ ॥

Beng. Trans. श्रीहर्ष निपुण कवि, श्रोत्रमण्डनो गुणग्राही, वत्सराज उद्गमनेन
चरित्र माधारणेर चित्ताकर्षक, आमरां न नाटकमात्रं निपुण । एतले प्रत्येक विषय
अतीष्टकलाभेन कारणं वृत्तम् ; आर अधिक किं वनि, आमर मोठागातिभेन कले
मकल सङ्गण एकत्र सम्मिलित इहेराते । ५ ।

Eng Trans. Shri Harsha is a skilful poet ; this audience
is also capable of appreciating the merits (of performance) ; we
too are adept in the histrionic art ;—any one of these is suffi-
cient on such occasions for the attainment of desired results ;
what to speak more—through excessive good luck of mine all
the excellences have accumulated together. 5.

तद् यावदहं गृहं गत्वा गृह्णिषीमाह्वय सङ्गीतकमनु-
तिष्ठामि । (परिक्रम्य नैवम्याभिसुखमवलीक्य^१ च) इदमस्मदीयं गृहम् ।
यावत् प्रविशामि । (प्रविश्य—उर्ध्वः) आर्य्ये, इतस्तावत् ।

(प्रविश्य)

माटो—अस्मत्त, इष्यन्ति । आणवदु अज्जो को निओओ
अणुचिट्ठीअदुत्ति । (क)

(क) आर्यपुत्र इयमस्मि । आशापयतु आर्य्यः को नियोगः अनुष्ठीयताम् इति ।

सङ्गीतमेव सङ्गीतकं स्तार्य्य कप्रत्ययः । आर्य्यपुत्र इति स्ववधारं प्रति नञ्चाः सम्बोधनम् ।

“সর্বস্বস্ত্রীभिः पतिर्वाच्य आर्यपुत्रेति यौवने” इति नियमात् । नियोगः आदेशः ।

Beng. Trans. সূতরাং গৃহে যাইয়া গৃহিণীকে ডাকিয়া সঙ্গীতের অনুষ্ঠান করিব । (ইতস্ততঃ পরিক্রমণ পূর্বক নেপথ্যের দিকে লক্ষ্য করিয়া) ইহাই আমার গৃহ । প্রবেশ করা যাউক । (প্রবেশ করিয়া—উঠেচঃ স্বরে) আর্ঘ্যে, এইদিকে এস ।

(প্রবেশ করিয়া)

নটী—আর্ঘ্যপূজ, এই আনিয়াছি । কি আদেশ পালন করিতে হইবে ?—আর্ঘ্য আদেশ করুন ।

Eng Trans : So going home I shall call my wife and then make arrangements for musical performance. (Walking to and fro and then with his face towards the green-room) this is my house , let me enter. (entering—aloud) O my lady, come here.

(Entering)

Actress—O my husband, here I am ; please direct, my lord, what order is to be carried out.

সূত্রধারঃ—আর্য্যে, রত্নাবলীদর্শনসমুৎসুকো^১ ইং রাজস্লোকঃ ।
তন্নৃচ্যতাং^২ নেপথ্যম্ ।

নটী—(সাধেগম্^৩) অজ্ঞান্ত, নিশ্চিন্তো দাণি^৪ সি তুমম্ ।
তা কৌস য় যচ্ছসি । মহ মন্দভাষ্যে উণ একা জ্জিব্ব
দুহিহা । সাবি তুণ কহিঁবি দেসন্তরে দিষ্ঠা । কহং যব্ব^৫
দূরদেসিহিহেণ জামাদুণা সহ সে পাণিগ্গহণং ভবিস্সদিপ্তি
ইমাং চিন্তাং অপিবি য় মে পড়িহাদি, কিং উণ
যচ্ছিহব্বম্ । (ক)

(ক) আর্য্যপুত্র, নিশ্চিন্ত হৃদাশীমসি ত্বম্ । তৎ কিমিতি ন দৃশ্যসি ! মম
মন্দভাষায়াঃ পূর্নদেকৈব দুহিতা । সাপি ত্বয়া কথিঁসিহে শাস্তরে দত্তা । কথমেব দূরদেশ-

स्थितेन ज्ञानात्वा सद्भास्याः पाण्डित्यदृष्टं भविष्यतीत्यनया चिन्तया आत्मापि न मे प्रतिभाति,
किं पुनर्नर्णितव्यम् ॥

आत्मापि न मे प्रतिभाति—“आत्मात्र बुद्धिः, सः अपि न मे प्रतिभाति उद्देति ।
“आत्मा यत्रो धृतिर्बुद्धिः स्वभावी ब्रह्म वम् च” इत्यमरः ।

Beng. Trans. सूत्रधार—रत्नावली नाटक देखिवार निमित्त এই রাজকुल
अतात्तु उन्मुख हईया रहियाछैन ; सूत्रधार बेश रटना कर ।

नटी—(उद्देशेन सहित) आर्षाण्ड, तूमि এখনও निश्चित हईया रहियाछ । त्रा' तूमि
नृत्य करिवे ना केन । मन्मथानिनी आमार एकमात्र कन्या, ताहाकेও কোনও এক
देशান্তरे दिवार অভিप्राय करियाछ । दूरदेशस्थित সেই जाঁवाঁতার সহিত কিরূপে পাণিग्रहण
हईवे এই চিন্তায় আमार খুঁকি যোগাইতেছে না, তা নৃত্য কি করিব ?

Eng. Trans. Stage-manager—These princes are very
eager for enjoying the performance of the Nátiká Ratnávali.
So get yourself prepared with dress and make-up.

Actress—(with anxiety) Ah my lord, you are even now
free from anxieties. And why should you not dance ! My
unfortunate self has only one daughter , and she is intended by
you to be given away in marriage in some distant country. My
intellect does not flash upon me owing to the anxiety as
to how her marriage would be possible with the son-in-law who
is residing at a distant place ; how then shall I act (or dance) ?

सूत्रधारः—आर्य्ये, दूरस्थेनेत्यलमुद्देशेन : पश्य^१—

दीपादन्यस्मादपि मध्यादपि जलनिधेर्दिशोऽप्यन्तात् ।

आनीय भटिति घटयति विधिरभिमतमभिमुखीभूतः ॥६॥ /

(नेपथ्ये)

साधु, भरतपुत्र, साधु । एवमेतत् । कः सन्देहः । (दीपात्

—१।६ इत्यादि पठति) ।

सूत्रधारः—(आकर्ष्यं सहर्षम्) आर्य्ये¹, नन्दयं मम यवीयान्
भ्राता गृहीतयौगन्धरायणभूमिकः प्राप्त एव । तदेहि ।
आवामपि नेपथ्यग्रहणाय सज्जीभवावः ।

(इति निष्क्रान्ता)

इति प्रस्तावना

सूत्रधारः । अन्यथादपि द्वीपात् सिंहलद्वीपाद् इति उपपन्नः । अलनिधेः समुद्रस्य
मध्यात् दिशोऽपि चत्वारः । अभिमुखीभूतः अनुकूलः विधिः दैवम् अभिमतम् दृष्टजनम्
आनीय भटिति शीघ्रं घटयति मेलयति । आर्याङ्गमिदम् । तल्लक्षणं—“यस्याः पादे
प्रथमे द्वादश नावास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्ध्या” ॥६॥
अत्र मुखसन्धेः उपलेपो नामाङ्गम् ।

भरतपुत्र, भरतस्य नाट्यशास्त्रकारत्वात् सर्वेषामभिनेतृणां तस्य पुत्रस्थानीयत्वम्
इति ज्ञेयम् । गृहीतयौगन्धरायणभूमिकः, यौगन्धरायणस्य भूमिका वेषः ;
“भूमिका रचनायां स्यात् वेशान्तरपरिवर्धे” इति मेदिनी । गृहीता यौगन्धरायणस्य भूमिका
येन सः । इति निष्क्रान्ता इति । निष्क्रान्ता निर्गतौ । तदुक्तं “एषामन्यतमेनार्धे
पात्रं वाचिष्य सूत्रभृत् । प्रस्तावनान्ते निर्गच्छेत्ततो वस्तु प्रपञ्चयेत्” इति ॥ इति प्रस्तावना ।
प्रस्तूयते काव्यार्थः अनया सा प्रस्तावना ।

तल्लक्षणम् :—“नटो विदूषको वापि पारिपात्रिक एव वा ।

सूत्रधारिण सङ्गिताः संलापं यत्र कुर्वते ॥

चिदैर्वाक्यैः स्वकाव्योक्त्यैः प्रस्तुताक्षेपिभिर्मथः ।

आमुखं तनु विज्ञेयं नाट्या प्रस्तावनापि सा ॥”

अत्र कथोद्घातकृपा प्रस्तावना । अन्यद् विज्ञेयं तु आङ्गलटीकायां द्रष्टव्यम् ।

Prose. अन्यथादपि द्वीपात्, अलनिधेः अपि मध्यात्, दिशः अपि चत्वारः
अभिमतम् आनीय अभिमुखीभूतः विधिः भटिति घटयति ॥६॥

Beng. Trans. सूत्रधारः—आर्य्यो, पुत्रश्च वनिश उद्देशेन कोनञ्च कारणं नाहे ।
नेपथ—

1 आर्य्ये किमतः परं विलम्बसे ।

“থাকে যদি স্বীপান্তরে
সাগরের মধ্যে কিংবা দিগন্ত-সীমায়।

বিধি হলে অক্ষুণ্ণ,
বেথায় থাক না, আনি মিলন ঘটায়।”

(স্রোতিরিন্সনাথ ঠাকুরের “রত্নাবলী”)

(নেপথ্যে) সাধু! ভরতপুত্র! সাধু। ঠিক বলিয়াছ। ইহাতে আর সন্দেহ
নাই। (ইহা বলিয়া স্বীপাৎ ইত্যাদি শ্লোকটি পুনরাবৃত্তি করিল)

হুত্রধার—(গুনিয়া আনন্দের সহিত), আর্ঘ্যে, ঐ দেখ আমার কনিষ্ঠ ভ্রাতা
যোগদ্ধারারণের বেশ ধারণ করিয়া আসিয়া পড়িয়াছেন। অতএব, এস, আমরাও বেশ-
পরিগ্রহের জন্ত প্রস্তুত হই।

(ইহা বলিয়া উভয়েই নিষ্ক্রান্ত হইল)

প্রস্তাবনা সমাপ্ত

Eng Trans. Stage-manager—Madam, there is no need
of anxiety on account of his being in a distant place.
Just see—

If the fate is propitious then it brings about the in-
stantaneous union bringing the desired (person) even from
another isle, from the midst of the ocean and from the
entreme bounds of the quarters.

(Behind the scene)

Bravo, son of an actor, well said ! you are right, there is
no doubt about it. (Repeats the stanza.)

Stage-manager (listening with gaiety)—Ah my lady, verily
my younger brother assuming the character of Yaugandharayana
is nearly come. So come. Let us too be prepared for
being attired. (Exeunt)

End of the Prologue

अथ

प्रथमोऽङ्कः

(ततः प्रविशति यथानिर्दिष्टः यौगन्धरायणः)

यौगन्धरायणः—एवमेतत् कः सन्देहः । ('दीपात्' इति पुनः पठित्वा) अन्यथा क्व सिद्धादेशप्रत्यय¹प्रार्थितायाः सिंहलेश्वर-दुहितुः² समुद्रे प्रवहणभङ्गनिमग्नायाः³ फलकासादनम् । क्व च कौशाम्ब्योयेन वणिजा सिंहलेभ्यः प्रत्यागच्छता तदवस्थायाः सम्भावनम् । रत्नमालाचिह्नायाः प्रत्यभिज्ञानादिज्ञानयनं च । (सहर्षम्) सर्वथा स्मृशन्ति नः स्वामिनमभ्युदयाः । (विचिन्त्य) मयापि चेनां देवीहस्ते सगौरवं निक्षिपता⁴ युक्त-मेवानुष्ठितम् । श्रुतं च मया बाम्बव्योऽपि कञ्चुकी सिंहले-श्वरामात्येन वसुभूतिना सह कथं कथमपि समुद्रादुत्तीर्य कोशलोच्छिस्तये गतवता रुमण्वता मिलित इति । तदेवं निष्पन्नप्रायमपि प्रभुप्रयोजनं न मे हृतिमावहतीति कष्टोऽयं खलु भृत्यभावः । कुतः—

प्रस्तावनान्ते पात्रं प्रविशति ततः इति । यौगन्धरायणः । सिद्धादेशप्रत्ययप्रार्थितायाः सिंहलेश्वर-दुहितुः । य एव रत्नावलीं परिषेव्यति स सार्वभौमः नरपतिः भविष्यतीति आदेशः । तस्मिन् प्रत्ययः विश्वासः तेन प्रार्थितायाः याचितायाः सिंहलेश्वरदुहितुः विशेषणम् । प्रवहणभङ्गनिमग्नायाः प्रवहणं पीतः "पीतः शिखौ प्रवहणे" । तस्य भङ्गः तेन निमग्नायाः रत्नावल्याः इत्यर्थः । फलकासादनम् काष्ठफलकप्राप्तिः । तदवस्थायाः

স্বা এব অবস্থা যত্যা: তত্যা: । সম্ভাবনম্ স্বীকরণং প্রাপ্তিরিতি যাবত্ । অত্র হী ক্রমশ্চী
কীটিক্রমস্য মহদ্বন্দং সূচয়ত: । স্পৃহন্তি উপতিষ্ঠন্তি । অমৃদয়া: স্বীভাষ্যতিশয়া: ।
নিখন্নপ্রায়মপি সমাপ্তপ্রায়মপি প্রমুগ্ধযৌজনং প্রমুগ্ধিষ্য কর্ণব্যম্ । ধৃতিম্ সন্নীযম্
আবহতি আলয়তি । মৃত্যুভাব: সেবাকাব্যম্ প্রমৌরিত্যর্থ: । তত্র হিতুমাংস ক্রুত: ব্রতি ।

Beng. Trans. (তারপর বথানির্দিষ্টে যোগন্ধরায়ণ প্রবেশ করিলেন)

যোগন্ধরায়ণ—হাঁ হেইহা ঠিক । এ বিষয়ে আর সম্বন্ধ কি ? (পুনর্ব্বার 'স্বীপাদ-
শ্রাং' এই শ্লোক পাঠ করিয়া) তাহা না হইলে সিদ্ধপুরুষের আদেশে বিশ্বাস স্থাপনপূর্ব্বক
সিংহলরাজকুমারীকে (মহারাজের নিমিত্ত) প্রার্থনা করিলে সমুদ্রে যানভঙ্গনিবন্ধন তিনি
(রাজকুমারী) জলমগ্ন হইলে তাঁহার কাঠফলকপ্রাপ্তিই বা কিরূপে হইল ? আর সিংহল
হইতে প্রত্যাগত কোশাশ্বীদেশীয় বণিকুই বা সেই অবস্থায় তাঁহাকে কিরূপে পাইলেন ?
কিরূপেই বা রত্নমালাচিহ্নের দ্বারা পরিচিত হইয়া এই (রাজধানীতে) আনীত
হইলেন ? (আনন্দের সহিত) আমাদের মহারাজ সর্ব্বপ্রকারে অভ্যাদয় প্রাপ্ত হইতেছেন ।
(চিন্তা করিয়া) আমিও এই রাজকন্যাকে সগৌরবে মহিষীর হস্তে অর্পণ করিয়া ঠিকই
করিয়াছি । শুনিতে পাইতেছি যে, কঙ্কো বাত্রব্যও সিংহলনৃপতির অমাত্য বহুভূতির
সহিত কোনও রূপে সমুদ্র হইতে উদ্ধার পাইয়া কোশলরাজ্য উচ্ছেদনের নিমিত্ত
অভিযানকারী রুম্বধানের সহিত মিলিত হইয়াছেন । সুতরাং এইরূপে প্রভুর কার্য সমাপ্ত-
প্রায় হইলেও আমি হৈর্ষ্য অবলম্বন করিতে পারিতেছি না । ভৃত্যভাব নিশ্চয়ই অত্যন্ত
ক্লেশদায়ক । কেন না—

Eng. Trans.—(Then enters Yaugandharayana as referred to) Yau—So it is, there is no doubt. (Repeats the stanza স্বীপাদ্ etc.) Otherwise, how chanced it that the daughter of the king of Simhala, who was asked for in marriage owing to our faith put in the prediction of the seer, caught hold of a plank as she was drowned in the sea due to the wreck of her ship ? And how could she be rescued in that condition by a merchant of Kaushāmbi who was returning from Simhala and be brought here on the recognition of the jewelled necklace as a sign ? (Joyfully) By all means good luck attends our master. (Reflecting) I have also acted properly by making her over to

the chief Queen respectfully. And I understand that the chamberlain Babhravya being reascued from the sea with great difficulty along with Vasubhuti the minister of the king of Simhala, has been united with Rumanvan who was marching with a view to destroying the Koshala kingdom. So, though the business of my master is almost finished, yet it cannot bring me satisfaction—which shows that servitude is surely a painful thing. For—

प्रारम्भेऽस्मिन् स्वामिनो वृद्धिहेतो

दैवेनेत्यं दत्तहस्तावलम्बे ।

सिद्धेर्भ्रान्तिर्नास्ति सत्यं तथापि

स्वेच्छाचारी भीत एवास्मि भर्तुः ॥७॥

स्वामिनः प्रभीः उदयनस्य वृद्धिहेतो रत्नावलीपरिणयेन चक्रवर्त्तित्वप्राप्तिरुपाभ्युदयम्
आवर्हति अस्मिन् प्रारम्भे कार्ये इत्यं रत्नावल्याः दैववशात् फलकासादनादिरूपेण प्रकाशितं
दैवेन दत्तहस्तावलम्बे दत्तः हस्तस्य अवलम्बः आश्रयः यस्मिन् सहायीभूते इत्यर्थः । सिद्धेः
कर्मसाफल्यस्य । सिद्धे इति पाठे सिद्धादेशे इत्यर्थः । भ्रान्तिः सन्देहः नास्ति इति सत्यं ;
तथापि एवं दैवानुकूल्यसत्त्वेऽपि स्वैच्छाचारी राज्ञः अनुमतिमन्तरेण कर्म कुर्वन् भर्तुः भीतः
अस्मि । तस्य हितार्थं क्रियमाणेऽपि अस्मिन् कर्मणि तस्य राज्ञः अनुमोदनं स्याद् वा न वा इति
भिया मे मनः चाञ्छल्यमवाप्नोति । सर्वथा भृत्यस्य स्वातन्त्र्याभावादित्यर्थः । शालिनी
वृत्तम् । तल्लक्षणं—“मात्तो गो वेच्छालिनी वेदलीकैः” ॥ ७ ॥

Prose. दैवेन इत्यं दत्तहस्तावलम्बे स्वामिनः वृद्धिहेतो अस्मिन् प्रारम्भे सिद्धेः
भ्रान्तिः नास्ति (इति) सत्यम्, तथापि स्वेच्छाचारी (अहम्) भर्तुः भीत एव
अस्मि । ॥ ७ ॥

एतद् अङ्गादङ्गेन कारणीकृत एवैरण कारणेन देव सहाय इत्यत्र कार्येण साफल्य विवरे
आर कोनउ नमेह नई मडा ; किड तथापि अडः एवउत इत्यत्र आनि एङ्कके उर
पहिउहि । ॥

Eng. Trans. Though in this undertaking which is meant for the elevation of my master's power and in which the fate has extended its helping hand, there is nothing to doubt about its success, yet I am afraid of my master on account of my proceeding at my own will. 7.

(नेपथ्ये कलकलः)

यौगन्धरायणः । (आकर्ण्य) अये, मधुर^१मभिहन्यमानमृदु-
मृदङ्गानुगतमङ्गीतमधुरः पुरः पौराणां समुच्चरति चर्चरौध्वनिः ।
तथा तर्कयामि यदेनं मदनमहमङ्गीयांसं पुरजनप्रमोदमवलोक-
यितुं प्रासादाभिमुखं प्रस्थितो देवः । य एषः—

विश्रान्तविग्रहकथो रतिमान् जनस्य
चित्ते वसन् प्रियवसन्तक एव^२ सञ्जातः ।
पथ्युत्सुको निजमहोत्सवदर्शनाय
वत्सेश्वरः कुसुमचाप इवाभ्युपैति ॥ ८ ॥

(ऊर्ध्वमवलोक्य) अये, कथमधिरूढ एव देवः प्रासादम् ।
तद् यावद् गृहं गत्वा कार्य्यशेषं चिन्तयामि । (इति
निष्क्रान्तः)

इति विष्कम्भकः

अभिहन्यमानः ताड्यमाना मृदवः धीरस्वनाः ये मृदङ्गाः तैः अनुगतम् अनुयातं यद्
गीतं तेन मधुरः चर्चरौध्वनिः इत्यस्य विशेषणम् । हस्ततालैः मिश्रीभूतः वाद्यविशेषः
समुच्चरति उत्पद्यते । अत्र उत्पूर्वकात् चरधातोः अकार्षकत्वात् 'उदयरः सकर्षात्' इत्यस्य
नाथं विषयः । तर्कयामि अनुमिनोमि । मदनमहमङ्गीयांसं मदनस्य महः उत्सवः
तेन मङ्गीयांसं महचरम् । पुरजनप्रमोदम् अगरवासिनामानन्दम् ।

য এষ: ইতি ।—(রাজপলি)—বিশ্রান্তবিশ্বকথ্য: বিশ্রান্তা নিবৃত্তা বিশ্বহস্য যুদ্ধস্য
 কথা यस্য স: সর্ব্বেষামরৌণা সমূলঘাতং নিবৃত্তত্বাৎ ইত্যর্থ: । রতিমান্ প্রজাসু অনুরাগবান্
 রাজা বৎসেশ্বর: । জনস্য চিত্তে বসন্ লোকচিত্তহারৌ প্রকৃতিপ্রিয়ত্বাৎ প্রিয়বসন্তক: প্রিয়:
 বসন্তক: তন্নামা বিদূষক: यस্য স: সাচ্ছাৎ এব নিজমহীত্‌সবদর্শনায় নিজ: আত্মীয়:
 স্বক: আত্মনা প্রবর্চিতত্বাৎ, য: মহীত্‌সব: কামদেবীত্‌সব: তস্য দর্শনায় বৎসেশ্বর:
 ক্রুমমচাপ: কামদেব ইব অম্বুপৈতি আগচ্ছতি । (ক্রুমমচাপপলি)—বিশ্রান্তা বিশ্বহস্য
 শরীরস্য কথা यस্য কামদেবস্য, তস্য শিবরৌপানলী মল্লীভূতত্বাৎ অনঙ্কলম্ । রতিমান্ রতি:
 কামদেবস্য স্ত্রী বিদ্যতে অস্য ইতি । জনস্য চিত্তে বসন্ কামদেবস্য মনোভবত্বাৎ মনসিজত্বাৎ
 ইতি যাবৎ । প্রিয়বসন্তক: প্রিয়: বসন্ত: বসন্তর্পু: यस্য স: ‘শিষাৎ বিभाषा’ ইতি
 সমাসান্-কপ্ । সাচ্ছাৎ এব শরীরং পরিগৃহ্ণন্ এব নিজমহীত্‌সবদর্শনায় মদনমহীত্‌-
 সবদর্শনায় অম্বুপৈতি আগচ্ছতি । বসন্ততিলকং হতম্ । তল্লক্ষণম্—‘ত্রেয়’
 বসন্ততিলকং তমজা জগৌ গ: ।’ ত্রেয়ানুপ্রাণিতীপমালঙ্কার: । সাচ্ছাৎ এব ইত্যাদৌ
 স্তম্ভপ্রদ্বালঙ্কারश्च । তথী: সংস্টি: ॥ ৮ ॥

বিশ্বাক্ষক: । তল্লক্ষণম্ দশকপকী—“হতবর্চিষ্যমাণানাং কথ্যাংশানাং নিদর্শক: ।
 স্তম্ভেপার্থন্তু বিশ্বাক্ষৌ মধ্যপাত্রপ্রয়োগিত:” ইত্যাदि ।

Prose. বিশ্রান্তবিশ্বকথ্য: রতিমান্ জনস্য চিত্তে বসন্ প্রিয়বসন্তক: সাচ্ছাৎ
 এব নিজমহীত্‌সবদর্শনায় পর্য্যুত্সুক: বৎসেশ্বর: ক্রুমমচাপ ইব অম্বুপৈতি ॥ ৮ ॥

Beng. Trans. (বনিকামধো কোলাহলমল) (শ্রবণ করিরা) অহো
 বৃদ্ধের বৃদ্ধমথুর তাড়নের সহিত অশ্রুগত লজ্জিত দ্বারা মনোরম চর্চরীক্ষনি (মিজী-
 কৃতভাষ) উদ্ভিত হইতেছে । তাহাতে আমার বিবেচনা হইতেছে যে বদন-
 মহোৎসবের দ্বারা মহীয়ান্ পৌরজনের আনন্দ দেখিবার জন্য প্রাসাদের
 দিকে মহারাজ গিয়াছেন । (রাজপক্ষে—বৎসেশ্বর) বুঝাতির কথা নিবৃত্ত হওয়ার প্রকৃতিপুঞ্জ
 অনুরাগবান্ হইয়া লোকের চিত্ত আকর্ষণ করত: বয়স্ক বসন্তকের সহিত নিজের
 অশ্রুজিত মননোৎসব দেখিবার জন্য উৎসুক হইয়া কামদেবের দ্বার আসিতেছেন ।
 [(মদনপক্ষে) কামদেব শরীরের কথা ভুলিয়া (অর্থাৎ অনঙ্গপক্ষে) রতিদেবীর সহিত
 জনগণের চিত্তে বসতি লাভ করত: প্রিয় সখা বসন্তকতুর সহিত যেন সশরীরে নিজের
 মহোৎসব দর্শন করিবার জন্য উৎসুক হইয়া আগমন করিতেছেন] ৮ ।

(উর্ধ্বে অবলোকন করিয়া), অহো, এই বে মহারাজ প্রাসাদে অধিরোহণ করিয়াছেন
অতএব গৃহে বাইরা অবশিষ্ট কার্য চিন্তা করিব । (প্রস্থান)

বিফলক সমাপ্ত

Eng. Trans. (A tumultuous noise behind the scenes) Oh, as there arises the hum of merriment of the people of the city sweetened by a song accompanied by a tabor gently beaten, so I think that the king has started towards the palace to enjoy the merriment of the citizens accentuated by the spring-festival as arranged by himself.

Eager as it were to see his own festival, verily the lord of Vatsa comes forth like the flower-bowed deity himself setting at rest all tales of war (or of body), full of joy (or accompanied by his consort Rati) dwelling in the hearts of the people and attended by his favourite Vasantaka (or Spring). 8 (Looking up) Ah, now his Majesty has already ascended the palace-top. So, now I will go home and think out what remains to be done.

Here ends the Prelude.

(ततः प्रविशत्यासनस्थी गृहीतवसन्तीत्सववेषी राजा विदूषकश्च)

राजा—(सङ्घर्षमवलीक्य) सखे वसन्तक !

विदूषकः—आणवेदु भवन् । (क)

राजा—राज्यं निर्जितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः

सम्यक्पालनलालिताः प्रशमिताशेषोपसर्गाः प्रजाः ।

प्रद्योतस्य सुता वसन्तसमयस्त्वं चेति नाम्ना धृतिं

कामः काममुपैत्वयं मम पुनर्मन्ये महानुत्सवः ॥८॥

(क) आज्ञापयतु भवान् ।

राज्यम् इति । राज्यं निर्जितशत्रु, निर्जिताः शत्रवः यस्य तत् राज्यमित्यस्य विशेषणम् । योग्यसचिवे योग्यरायणे समस्तः भरः न्यस्तः दत्तः । प्रजाः प्रकृतयः प्रशमिताशेषोपसर्गाः प्रशमिताः दूरीकृताः अशेषाः उपसर्गाः उपश्रवाः यासां ताः, एवं सम्यक्पालनेन लालिताः संवर्द्धिताः भवन्ति । प्रद्योतस्य चवन्तीश्वरस्य सुता वासवदत्ता मत्पत्नी रमणीयगुणसम्पन्ना इत्यर्थः । त्वं विदूषकः इत्यर्थः । वसन्तसमयश्च अयम् । युवयोः उभौ वसन्तविदूषकौ परमानन्द-प्रदौ इत्यभिप्रायः । कामः मदनः नाम्ना मदनीत्सव इति निजनाम्ना उत्सवस्य अनुष्ठितत्वात् कामं पर्याप्तं धृतिं सन्तोषं उपैतु प्राप्नोतु, उत्सवस्य तन्नाममात्रेण एव तस्य आनन्दो भवतु । अहं मन्ये, मम पुनः अयं महान् उत्सवः प्रजानामुपश्रवादिविहीनत्वात् । एतेन राज्ञः उदयनस्य लोकप्रियत्वं व्यन्यते । आर्दूलविक्रीडितं वृत्तम् । राज्ञः महोत्सवं प्रति पूर्व-पूर्वपदानां हेतुतया काव्यलिङ्गमखड्गारः । महोत्सवोपभोगे कामदेवापेक्षया राज्ञः उत्कर्षे व्यन्यमाने व्यतिरेकालङ्कारध्वनिः । अत्र श्लोके गायकस्य धीरललितत्वम् उक्तम् ॥८॥

Prose. राज्यं निर्जितशत्रु (भवति), योग्यसचिवे समस्तः भरः न्यस्तः । प्रजाः प्रशमिताशेषोपसर्गाः (सख्यः) सम्यक्पालनलालिताः (भवन्ति) । प्रद्योतस्य सुता, वसन्त-समयः त्वं च,—इति नाम्ना कामः कामं धृतिसुपैतु, मम पुनः अयं महान् उत्सवः (इति) मन्ये ॥८॥

Beng. Trans. (তারপর বসন্তোৎসবের বেশ ধারণ করিয়া আসনোপবিষ্ট রাজা ও বিদূষক প্রবেশ করিলেন)

রাজা (আনন্দের সহিত অবলোকন করিয়া)—সখে বসন্তক !

বিদু—মহারাজ আদেশ করুন ।

রাজা—রাজ্য শত্রুশূন্য হইয়াছে, যোগ্য অমাত্যের উপর সমস্ত ভার স্থাপন করা হইয়াছে । নানাপ্রকার উপলব্ধ ছরীভূত হওয়ার প্রজাগণ সমাগুরূপে পরিপালিত হইতেছে । মহারাজ প্রত্যাহারের কথা (আমার স্ত্রী বাসবদত্তা) ; তুমি এবং এই বসন্তকাল (রহিয়াছ) ; ইহাতে মদনদেব উৎসবের নামমাত্রেরই সন্তোষলাভ করুন ; কিন্তু অকস্মি মনে করি, ইহা আমার পক্ষে একটা মহান উৎসব ।

Eng. Trans. (Then enter the king and the jester attired in the costume of the Spring-festival and seated on seats)

King. (Looking with joy) My dear Vasantaka !

Jester. What does your Majesty command ?

King. My kingdom is bereft of enemies ; the charge has been laid upon a worthy minister. The subjects have been duly looked after on account of all of their troubles being removed. Here is the daughter of Pradyota, the spring season and yourself. Let the god of love attain satisfaction as much as he can from the mere name of the festival ; but I think it is a great festival to me. 9.

Eng. Expl. Here the king Udayana attending the Spring-festival refers to the self-complacence which he has got, in course of his speech with the jester. As a dutiful king he has purged the state of all disturbing elements; he has relieved his own people of all troubles that often visited them; he has confidently laid all the charges of the kingdom over his faithful and worthy minister Yaugandharāyana. He has got a qualified wife like Vāsavadattā the daughter of king Pradyota. The ever-gay jester Vasantaka was there ; the time was the charming spring season. Considering all these favourable and joyful circumstances the king says that under the collocation of these circumstances he

feels a unique joy ; but as regards the god of love, he merely attains satisfaction by the festivity being celebrated in his name only. This shows how king Udayana was a dutiful king and much light is thrown on his character by this stanza.

विदूषकः—(सर्व्वम्) भो वयस्य, एव्वं णेदं । अहं उण जानामि ण भवदो ण कामदेवस्य मम जेव्व एकस्स बल्लणस्स¹ अयं मअनमहुस्सवो जेण² पिअवअस्सेण एव्वं मन्तोअदि । (विलोक्य) ता किं उण इमिणा । प्रेक्ख दाव इमस्स महुमत्त-
कामिणीजणसअंगगहगहिदसिङ्गकजलप्यहारणञ्चन्तयाअरजणज-
णिदकोदूहलस्स समन्तदो सुव्वत्तं³ मद्दुहामचच्चरौशइमुहर-
रथ्यामुहसोहिणो पइस्सपइवासपुञ्जपिञ्जरिज्जन्तं⁴ दिसामुहस्स
सिरिचं⁵ मअण-महुस्सवस्स । (क)

राजा—(सर्व्वे समानादवलीक्य) अहो, परां कोटिमधिरोहति
प्रमोदः पौराणाम् ।

(क) भो वयस्य, एवं न्विदम् । अहं पुनर्जानामि न भवतः न कामदेवस्य मम एव एकस्य ब्राह्मणस्य मदनमहीतृत्वो येन प्रियवयस्येन एवं मन्त्रते । तत् किं पुनरनेन । प्रेक्षस्व तावत् अस्स मधुमत्तकामिनीजनस्वयं यादृग्गृहीतशृङ्गकजलप्रहारवृत्त्यन्नागरजनजनिताकौतूहलस्य समन्ततः सुहृत्तमर्द्धलोहामचर्चरौशब्दमुखररथ्यामुखशोभिनाः प्रकीर्णपट-वासपुञ्जपिञ्जरीकृत-दिशामुखस्य श्रियं मदनमहीतृत्वस्य ।

भो वयस्य इति । वयस्य इयि राजानमुद्दिश्य सन्बुद्धिः । 'वयस्य राजकिति भवेद् वाच्यो महीपतिः'—इति भरते । अयमेव उत्सवः अस्स ब्राह्मणस्य न वायं तव न वा कामदेवस्य । मधुना वसन्तीतृत्वेन मत्तः कामिनीजनः तस्य स्वयं यादृः स्त्रोच्छ्रया यदृक् तेन गृह्णीतानि यानि शृङ्गकानि (पिच्छकारीति भाषा) तन्निर्गतं जलं तस्य प्रहारः तेन वृत्तन्तः पौराः ये जनाः तैः जनितं कौतूहलं यस्मिन् तस्य मदनमहीतृत्वस्य

ইত্যস্য বিশেষণম্ । সুভসং সুবসুং সুনিসাদিতং বা, ব্রহ্মণ ইতি পাঠে শব্দায়মানম্, যত্ মহৎ বাধ্যয়নবিশেষঃ তেন যা ভদ্রামা শব্দং গীতনিশ্রবাধ্যবিশেষঃ তস্যাঃ শব্দঃ তেন মুখরা শব্দায়মানা যা যথ্য রাজপথঃ তস্য মুখানি তৈঃ শ্রোমতে তস্য । প্রকীর্ণাঃ বিচিমাঃ যি পটবাসাঃ পিষ্টাতকাঃ (আবির ইতি ভাষা) । তৈষাং পুস্তং তেন পিজরীকৃতানি দিশ্যমুখানি দিক্শুঙ্কলানি যজিম্ তথ্যামিষস্য । পরাং কীটিং পরাং কামান্ । অধিরীকৃতি আরীকৃতি ।

Beng. Trans. বিদূষক (সহর্ষে)—হে বরজ, ঠিক তাই । আমি কিছু জানি যে এই মদনোৎসব আপনাবও নয়, কামদেবেরও নয়, ইহা কেবল একা এই ব্রাহ্মণের জন্তই বাহার জন্ত প্রিয় বরজ এইরূপ বলিতেছেন । যাক্, এই দেখুন যে মদনমহোৎসবে মজ্জাপানে মত্ত কামিনীগণ নিজ নিজ শূঙ্ক (অর্থাৎ পিচ্কারী) সহস্রে ধরিয়া জলক্ষেপণ করায় নৃত্যগীত নাগরিক পুরুষগণ কোতূহলের সহি করিতেছে, বাহাতে চতুর্দিকে হুবহু মর্দল-যোগে উদ্দাম গীতধ্বনি দ্বারা মুখর রাজপথসমূহ শোভা পাইতেছে এবং বাহাতে সমস্ত দিক্শুঙ্কল উৎকৃষ্ট পটবাস (অর্থাৎ আবিরচূর্ণ) দ্বারা পিজল বর্ণ ধারণ করিয়াছে সেই মদনমহোৎসবের শোভা সন্দর্শন করুন ।

রাজা—(আনন্দের সহিত চতুর্দিকে অবলোকন করিয়া) অহো, পৌরজনগণের আনন্দ পরা কাঠী লাভ করিয়াছে ।

Eng. Trans. Jester (Joyfully)—O friend, it is so. But I know that this Cupid festivity is not meant for you nor for the god of love but only for this Brahmana (or Brahmana-lad—diff. read.) of whom my dear friend has spoken thus. What is the use of this talk? Now, observe the beauty of this great festival of Cupid,—in which much curiosity (gaiety) has been created by the citizens (males) dancing—as they are struck by showers of water issuing out of the syringes taken of their own accord by the women drunken with wine,—which is beautified by the openings of the streets being resounded with songs (or clappings of hands) accompanied by the sounds of the round tabors beaten on all sides,—and in which the quarters have been coloured by heaps of red powders (patavasa) scattered all round.

King (Joyfully looking around)—Ah! the pleasure of the citizens is attaining its climax.

तथाहि— *यथा*

कीर्णैः पिष्टातकीर्णैः कृतदिवसमुखैः कुङ्कुमचोदगौरैः^१-

हेमालङ्कारभाभिर्भरनमितशिरः^२ शैखरैः कौङ्किरातैः ।

एषा वेषाभिलक्ष्यस्वविभवविजिताशेषवित्तेशकोशा

कौशाब्धी शतकुम्भद्रवखचितजनेवैकपीता विभाति ॥१०॥

अपिच—

धारायन्त्रविमुक्तसन्ततपयःपूरस्व^३ ते सर्व्वतः

सद्यः सान्द्रविमर्दकर्मकृतक्रीडे क्षणं प्राङ्गणे ।

उद्दामप्रमदाकपोलनिपुततृप्तिन्दूररागारुण्यैः^४

सैन्दूरीक्रियते जननं^५ चरणन्यासैः पुरः कुट्टिमम् ॥११॥

विदूषकः । (विलोक्य) एवम् पि सुविश्रद्ध-जगजलभरि-
दसिङ्गकजलप्यहारमुक्तसिङ्कारमणोहरं वारविलासिणीजनविल-
सिदं आलोएदु प्रियवचस्यो । (क)

(क) एवमपि सुविदग्धजनजलभरितसिङ्गकजलप्रहारमुक्तसीतकारमणोहरं वार-
विलासिणीजनविलसितमालोकयतु प्रियवयस्यः ।

तथाहि । कीर्णैः उत्क्षिप्तैः कुङ्कुमचोदगौरैः कुङ्कुमस्य चूर्णवत् गौरैः चरुणैः
'गौरोद्गुणै' इत्यमरः । कृतदिवसमुखैः कृतं दिवसस्य मुखं प्रत्युष इत्यर्थः, यैः उत्कीर्णारुण्य-
पटवासैः निखिलदिवसं प्रत्युष इव प्रतिभातीत्याशयः । तत्रत् पिष्टातकीर्णैः पटवास-
पुञ्जैः हेमालङ्कारभाभिः सुवर्णालङ्कारटीतिभिः । कौङ्किरातैः किङ्किराताः अशोकाः तेषां
विकारैः पुष्परित्यर्थः । भरिण नमितम् आनतं शिरसः शैखराणि येषां तैरशीकपुष्पैः अरुण-
वर्णैः, भरनमितशिरैः इति पाठे शैखरैः इत्यस्य विशेषणत्वम् । वेषेण वस्त्रादिना

१ चोदवासैः । २ नमितशिरैः । ३ प्रुते । ४ विलासतृप्तिन्दूररागाद्वचनम् ।

५ जनस्य ।

অভিলক্ষ্য: অনুমেয়: স্ববিভব: স্বকীয়ৈশ্বর্যং তেন বিজিতা: অশেষাশ্ব বিচেষ্মস্ব কুবেরস্য কৌশা: বিতপস্বস্থা: যথা সা কৌশাশ্বী নগরী শ্রাতকুম্ভং সুবর্ণং 'তপশীয' শ্রাতকুম্ভম্' ইত্যমর: তস্য দ্রব: তেন খচিতা: অলঙ্কৃতা: জনা: যস্যাং সা । সর্ব্বদ্বারগণবর্ণ্য'দর্শনাদেবমুত্প্রেম্বা । কিঞ্চ এক: প্রধান: পীতবর্ণ্য: যস্যা: সা বিভাতি শোভতে । কৌশাশ্বী নগরী সর্ব্বথা পীত-বর্ণ্যা পরিলক্ষ্যতে জনৈ: । স্বগ্ধরাবাসম্ । উত্প্রেম্বালঙ্কার: । কৌশাশ্বাশ্ব মদনীত-সবে লোকাতিশয়সম্পত্তিবর্ণ্য'না দুদাত্তালঙ্কার: ॥ ১০ ॥

অপিচ—ধারায়ন্ব ইতি । ধারায়ন্বৈ: শঙ্ককৈ: নলিকাভির্বা বিমুক্তা' সন্তত' নিরবচ্ছিন্ন' যত্ পয়:পূর: জলপ্রবাহ: তেন স্তুতে ব্যাস্তে সয: সান্দ্রা: নিবিড়া: যে বিমহা: পাদৈ: নিমগ্না: তৈ: য: কহ্ম'ম: তখিন্ ক্রৌড়া যখিন্ প্রাক্ষণে চত্বরে' উদ্বাহমানাম্ অপ্রতিবশ্বং নৃত্যন্তীনাং ক্রৌড়ন্তীনাং বা প্রমদানাং কপোলৈশ্চ: নিপতত্ যত্ সিন্দূর' তস্য রাগেণ লৌহিত্যেণ অরুণৈ: রক্তবর্ণৈ: অরণ্যাস্বৈ: পদবিন্যাস্বৈ: পুর:, পুন: ইতি পাঠো বা । কুঙ্কিমং বহুমুখি: জনেন সৈন্দুরীক্রিয়তে অরুণীক্রিয়তে সিন্দূর' ক্রিয়তে ইতি বা পাঠ: । শাদ্'লাবক্রীড়িতং ব্রজম্ ॥ ১১ ॥

সুবিদগ্ধা: ক্রৌড়াবিষয়ে অমিশ্রা: 'কৌকী বিদগ্ধ ইতি । সৌত্কারা: জলপতনশ্রীত্যাৎ সীত্ ইতি শব্দা: । বারস্য সমুদ্রস্য বিলাসিন্য' সর্ব্বসামান্য্য: স্ত্রিয়: গণিকা: ।

Prose. কৌর্য: কুঙ্কুমচৌদগৌরৈ: ক্রতদিবসমুখৈ: পিষ্টাতকৌধৈ: হিমালঙ্কারভাষি: ভরনমিতশির:শঙ্করৈ: কৌঙ্কিরাতৈ: (অথবা ভরনমিতশির্যৈ: কৌঙ্কিরাতৈ: শঙ্করৈ:—ইতি পাঠ:) বৈশাভিলক্ষ্যস্ববিভববিজিতাশ্ববিচেষ্মস্বকৌশা এষা কৌশাশ্বী শ্রাতকুম্ভদ্রবখচিতজনা ইব একপীতা বিভাতি ॥ ১০ ॥

সর্ব্বত: ধারায়ন্ববিমুক্তাসন্ততপয়:পূরপ্ৰুতে সয: সান্দ্রবিমহ'কহ্ম'মক্রতক্রৌড়ৈ প্রাক্ষণ্যেণ স্তুতম্ উদ্বাহমপ্রমদাকপোলনিপতত্ সিন্দূর'রাগরুণৈ: অরণ্যাস্বৈ: জনেন পুর: কুঙ্কিমং সৈন্দুরীক্রিয়তে (অথবা, পাঠান্তরে সিন্দূর' ক্রিয়তে) ॥ ১১ ॥

Beng. Trans. দেখ, কুঙ্কুমচূর্ণের দ্বারা অরুণবর্ণ ও ইতস্তত: উৎকৃষ্ট যে আবীরচূর্ণ (সকল সময়ে) প্রত্যুৎপন্ন হইতে করিয়াছে, সেই আবীরচূর্ণ ও বর্ণালঙ্কারের দীপ্তি, এবং ভায়াবনত অশোকপুষ্পের শিখরসমূহ দ্বারা কোশাবীনগরী নিরবচ্ছিন্ন পীতবর্ণ ধারণ করিয়াছে ও ইহার জনসমূহ গলিতস্বর্ণ দ্বারা খচিত বলিয়া মনে হইতেছে; এবং এই নগরীর বস্ত্রালঙ্কারাদি দর্শনে মনে হইতেছে যে ইহা স্বর্গীয় বিভব দ্বারা কুবেরের সমস্ত বিভবসকলকে পরাজিত করিয়াছে ॥ ১০ ॥

পুনঃ—ধারাবত্ৰবিমুক্ত অবিচ্ছিন্ন জলপ্রবাহ দ্বারা সমস্ত প্রাঙ্গণ পরিমৃত হইলে তথায় জনসমূহ পদনিষ্পেষের দ্বারা সজ্জা সমুখিত কর্দ্দমে ক্রীড়া করিতেছে ; এবং উদ্যাম রমণীগণের কপোলহল হইতে বিচ্যুত সিন্ধু রসাগের দ্বারা অকণিত চরণবিক্ষেপের দ্বারা এই প্রাঙ্গণের দৃঢ়বদ্ধ ভূমিতল (কুটিয়) কিছুক্ষণের জন্য রক্তবর্ণ ধারণ করিতেছে । ১১।

Since—

Eng. Trans. The city of Kaushambi whose own riches displayed by the garments have surpassed the entire treasury of the lord of wealth, glitters yellow everywhere as if its people are all covered with liquid yellow gold with the scattered heaps of Pistataka (red powder), as red as saffron-powder, imparting the spectacle of day-break (down),— and with Ashoka flowers, having their tops bent down under their weight and with the brilliance of golden ornaments. Again,—

In the courtyard which has been all through flooded with showers of water continuously issuing from artificial fountains (or syringes) the people are playing in the mud created afresh by the heavy tread of feet, ; and the paved floor is rendered red by the people with their foot-prints that are red on account of the vermilion-powders falling from the brow of the boisterous ladies. 11.

Jester (Looking)—O dear friend, behold the sporting of the courtesans charming on account of the hissing sound (Sitkara) uttered by them owing to their being struck with the showers of water issuing from the syringes filled with water by the gallants.

রাজা—(বিলীক) . वयस्य, सम्यग् दृष्टं भवता । कुतः—

अस्मिन् प्रकीर्णपटवासक्तान्धकारे

दृष्टो मनाङ् मणिविभूषणरश्मিজালে ।

पातालमुद्यतफणाकृतिशृङ्गकोऽयं

मामद्य संक्षरयतीव' भुজङ्गलोकः ॥१२॥

विदूषकः—(विलीक्य^१) भी बभ्रस्स, पेक्ख पेक्ख । एसा क्खु मभणिआ मभणवसविसंठुलं वसन्ताभिणय^२ नञ्जन्ती चूचलदिआए सह इदो जेव्व आभच्छुदित्ति भवलोएदु^३ पिअवभससो ॥ (क)

(क) भी वयस्य, प्रेक्षस्व प्रेक्षस्व । एषा खलु मदनिका मदनवशविसंठुलं वसन्ता-
भिनयं नृत्यन्ती चूतलतिकया सह इत एषामच्छतौत्यवलीकयतु प्रियवयस्यः ।

अभिन् मदनमहोत्सवे प्रकीर्णः यः पटवासः पिष्टातकः तेन कृतः
अन्धकारः अतिप्रभूतपिष्टातकपटलेन सूर्यकिरणव्यवधानात्, तस्मिन् । मणिमयाणि
विभूषणानि तेषां रश्मिजालैः । (सर्पपक्षे) मणयः एव विभूषणानि तेषां रश्मिजालैः ।
मनाक् ईषत् दृष्टः उद्यताः ऊर्ध्वोक्ताः फणा इव आकृतिः येषां तादृशाः शृङ्गाः यस्य सः
भुजङ्गलीकः (विटलीकः) इत्यस्य विशेषणम् । (सर्पपक्षे) फणाकृतयः शृङ्गाः इव इति
फणाकृतिशृङ्गाः 'उपमितं व्याघ्रादिभिरिति' समासः । उद्यताः फणाकृतिशृङ्गाः येन
सः भुजङ्गलीकः (सर्पलीकः) इत्यस्य विशेषणम् । एवम्भूतः भुजङ्गलीकः विटलीकः
सर्पलीकश्च नाम् अद्य पातालं संहरयतीव । अवायमभिप्रायः—प्रभूतप्रचितपटवासपटलेन
कृते अन्धकारं क्रीडारतः विटलीकः उद्यतशृङ्गकः स्वमणिभूषणकिरणजालैः ईषद्
दृश्यमानः शृङ्गाकृतिं फणामुदङ्गिः शिरःस्थमणिकिरणजालैः पातालप्रदेशस्य चान्धतमसे
ईषद्दर्शनयशस्वीरैः भुजङ्गैरभ्युषितं पातालं रात्रः स्मृतिपथं क्षणमानयति । अत्र
ज्ञेयोत्प्रेक्षयोः सङ्करः, तयोश्च पुनः अरणाजङ्गारेण संदृष्टिः । वसन्ततिलकं इतम् ॥ १२ ॥

विसंठुलं व्याकुलं वसन्ताभिनयं वसन्तव्यञ्जकं "व्यञ्जकाभिनयौ समौ" । नृत्यन्ती
गात्रविक्षेपं कुर्वती ॥

Prose. अभिन् प्रकीर्णपटवासकृतान्धकारे मणिविभूषणरश्मिजालैः उद्यतफणा-
कृतिशृङ्गकः अयं भुजङ्गलीकः मनाक् दृष्टः अद्य मां पातालं संहरयति इव ॥ १२ ॥

Beng. Trans. बाबा (अवलोकन करिवा)—वन्नष्ट, ठूनि ठिकइ देखिवाइ—केनना
—एइ देखिवाइ आबोवर्ण बाबा कृत अककारेन मथो मणिमय अलङ्कारेन किर्णजाले

অশ্রুভাষে দেখা যাইতেছে যে, কামুকগণ সর্পকণাকৃতি শিচ্কারিগুলি উত্তোলিত করিতেছে। শিরোমণির কিরণসমূহ দ্বারা ঈষৎ দৃষ্টে সর্পগণ শৃঙ্গকাকৃতি ফণা উত্তোলন করিয়া (যে পাতালপুরীতে অবস্থান করে)—ইহা যেন আজ আমাকে সেই পাতালপুরী অরণ্য করাইয়া দিতেছে ॥১২॥

বিদূষক—(অবলোকন করিয়া) বয়স্ত, দেখুন দেখুন—এই সেই মদনিকা মদনাবেশে ব্যাকুল হইয়া বসন্তকালোচিত নৃত্য করিতে করিতে চুতলতিকার সহিত এইদিকে আসিতেছে।

Eng. Trans. King (Looking)—My friend, you have marked well ; for, in this darkness created by the clouds of Patavāsa dust, the host of dissolute people lifting up their syringes shaped like the hoods of snakes, (or snakes lifting up their syringe-like hoods), dimly perceptible through masses of rays of jewel-ornaments (or hood-gems) reminds me of the subterranean world. 12.

Jester—Behold, my friend, how this Madanikā accompanied by Chutalatikā is coming towards this direction dancing the Spring-dance (or the dance in the manner suited to the spring season), completely overcome with the influence of the passion of love.

(ততঃ প্রবিশতি মদনলীলাং নাটয়ন্ত্যৌ হিপদীক্খণ্ডং গায়ন্ত্যৌ শ্বেত্য়ৌ)

মদনিকা^১ (গায়তি)

কুসুমাভহপিঅদূষঅ মললীকিতবহুচূষঅ ।

সিটিলিঅমাণমাহুঅ বাঅদি দাহিণপবণঅ ॥১৩॥ (ক)

^২বিশ্বসিঅবল্লাসোঅ ^৩লঙ্কণিঠঅপিঅমেলঅ ।

পড়িআলনঅসমত্য়অ তন্মহ জুবর্ইসত্য়অ ॥১৪॥ (খ)

(ক) কুসুমাভহপিঅদূষকী মুকুলায়িতবহুচূষকঃ ।

শিখিলিতমাণয়হুঅকী বাতি দহিণপবনকঃ ॥১৩॥

(খ) বিকশিতমুকুলাশ্রীকক ভূতকণ্ঠিতপ্রিয়মেলকঃ ।

প্রতিপালনাসমর্থকস্বাস্থ্যতি যুবতিসার্থকঃ ॥১৪॥

১ শ্বেতী । ২ বিহুবিহুচূষ, বিহুবিহুচূষাশ্রীককী । ৩ কণ্ঠকপিঅমেলকঃ ।

অহা—

ইহ পদং মধুমাশো জলস্য হৃদয়ানি করোতি হৃদুলানি ।

পচ্ছা বিক্লব কামো লব্ধপসরৈঃ কুসুমবারিহি ॥১৫॥ (গ)

(গ) অথবা, ইহ প্রথম মধুমাশ: জনস্য হৃদয়ানি করোতি হৃদুলানি ।

পশাৎ বিধতি কামো লব্ধপসরৈ: কুসুমবারি: ॥১৫॥

হিপদী কন্দীবিশেষ: প্রাকৃতপৈক্ল উক্ত:, কুসুমায়ুধেতি । কুসুমায়ুধস্য প্রিয়: দূত: সমাসান্ত: কপ্প্রত্যয়: । দক্ষিণপবনস্য কামোদীপকত্বাদ ইত্যর্থ: । মুকুলানি সজ্জিতানি পশাম্ ইতি মুকুলায়িতানি । শিথিলিতং শিথিলং কৃতং মানস্য অসমিতস্য যদ্ব্যং যজিন্ ইতি সমাসান্ত-কপ্ । দক্ষিণপবনে প্রবহতি মানিনীনাং মানশৈথিল্যং জায়তে ইত্যর্থ: ॥ ১২ ॥

বিকসিতৈতি ॥ বসন্তে বকুলাশোকানাং পুষ্পোদগম: জায়তে যুবতীনাং পাদতাড়নাত্ মধুগন্ধবুধানেন চ । উৎকণ্ঠিত: বিরহাদ ইত্যর্থ:, য: প্রিয়জন: তস্য মেলক: সঙ্কময়িতা ; বসন্তসমাগমে দক্ষিণপবনে প্রবাসি রাগাতিশয়াৎ অসমিতজনানাং পরস্পরং 'মিলনং' সজ্জায়তে মানাখপগমাত্ । প্রতিপালনে প্রতীক্ষায়াং অসমর্থ: । যুবতীসার্থক যুবতীসমূহ: তাম্যতি স্মায়তি ॥ ১৪ ॥

ইতি । লব্ধপসরৈ: লব্ধাবকারি: ॥ ১৫ ॥

Prose. কুসুমায়ুধপ্রিয়দূতক: মুকুলায়িতবহুভূতক: শিথিলিতমানযদ্ব্যংক: দক্ষিণপবনক: বাতি ॥ বিকসিতবকুলাশোকক: উৎকণ্ঠিতপ্রিয়মেলক: প্রতিপালনাসমর্থক: যুবতীসার্থক: তাম্যতি ॥ ইহ প্রথম মধুমাশ: জনস্য হৃদয়ানি হৃদুলানি করোতি । পশাৎ কাম: লব্ধপসরৈ: কুসুমবারি: বিধতি ॥ ১২, ১৪, ১৫ ॥

Beng. Trans. (জনসত্তর বদনাংবন অভিনয় ও বিপদীকও নাটক .সজীত গান করিতে করিতে দুইজন দাসীর প্রবেশ)

বদনিকা—(গান করিতে লাগিল)

পুষ্পবাণ বদনের প্রিয়বৃত্ত দক্ষিণপবন আশ্রিতরসবৃদ্ধকে মুগ্ধিত করিয়া বাবিনী-গণের বানপ্রস্থি নিধিন করত: প্রবাহিত ইহাতেছে ১৩৭

(যুগ্মগুণ ও পদতাড়নের দ্বারা) বকুল ও অশোকবৃক্ষকে মুগ্ধিত করিয়া উৎকণ্ঠিত

প্রিয়জনের সহিত মিলনের জন্ত উৎকর্ষ প্রকাশ করতঃ প্রিয়জন-প্রতীকার অসমর্থ
সুবতিবৃন্দ শুকাইয়া বাইতেছে । ১৩।

এইসময়ে বসন্তঋতু জনগণের হৃদয় কোমল করিয়া দেয়, পরে কামদেব
অবসর পাইয়া পুষ্পবাণের দ্বারা বিদ্ধ করে । ১৪।

Eng Trans. (Entering two handmaids gesticulating the play of love and singing a Dvipadi song)

Madanikā (sings)—The southern breeze, the messenger of the flower-arrowed god, is blowing having caused the mango trees to blossom and softened the sensitiveness of the ladies. 13.

The host of youthful ladies having caused the Vakula and Ashoka trees to blossom, longing for union with their dear ones but being unable to wait is pining away. 14.

This spring season at this time softens the heart of the people, but the god of love having got the scope pierces (the mind) afterwards with his flowery arrows. 15.

রাজা—(নির্ব্যর্থ) মধুরোঃস্যমাং^১ নির্ভরঃ ক্রোড়ারসঃ ।

তথাহি—

স্রস্তুঃ স্রগ্দামশোভাং ত্যজতি বিরচিতামাকুলঃ কেশপাশঃ

স্বোবায়া নূপুরো চ দ্বিগুণতরমিমৌ ক্রন্দতঃ পাদলগ্নৌ ।

ব্যস্তুঃ কম্পানুবন্দ্যাদনবরতমুরো হন্তি হারোঃস্যমস্যাঃ^২

ক্রীড়ন্ত্যাঃ পোড়য়েব স্তনভরবিনমস্মধ্যমঙ্গলপেদম্ ॥১৬॥

বিদূষকঃ—ভো বচসস্, অহং ত্বি এদাণং বহুপরিজ্ঞাণং মজ্জমৈ
নজ্জন্তৌ মঙ্গণমহুস্সবং মাণহস্স^৩ । (ক)

রাজা—(সজ্জিতম্) বয়সস্, एवं ক্রিয়তাম্ ।

1 বিলীক্য । 2 অহৌ নির্ভরঃ ক্রীড়ারসঃ পরিজনস্য । 3 সর্বঃ ।

विदूषकः—जं भव' आणवेदिस्ति । (उवाच घटीमध्ये नृत्यति)
भोदि मअणिए भोदि चूअलदिए मंपि एदं चअरिअं¹ सिक्वा-
वेध (ख)

उभे—भो वअस्सइदास, ण ह् एसा चअरी, द्विदीखण्णं
क्खु एदं । (ग)

विदूषकः—(सहर्षम्) किं एदिणा खण्णेण मोअआ करो-
अन्ति ? (घ)

मदनिका—(विहस्य) णहि णहि । पट्टोअदि क्खुएदं । (ङ)

विदूषकः—(सविषादम्) जइ पट्टोअदि ता अलं एदिणा ।
वरं पिअवअस्सअसआसं ज्जेव्व गमिस्सं । (गन्तुमिच्छति ।) (च)

उभे—एहि कीलछ । वसन्तअ कहिं गच्छसि ? (इति बहुविधं
वसन्तकम् आकर्षतः, विदूषकस्य बलाद् गच्छति ।) (छ)

(क) भो वयस्यै, अहमपि एतासां बहुपरिजनानां मध्ये नृत्यन् मदनमङ्गीतृसवं
मानयिष्यामि ।

(ख) यद् भवीन् आज्ञापयति इति । भवति मदनिके, भवति चूतलतिके, मामपि एतत्
चअरिअं शिचयतम् ।

(ग) भो वयस्यहताश, न खलु एषा चअरी, द्विदीखण्णं खलु एतत् ।

(घ) किम् एतेन खण्णेन मोदकाः क्रियन्ते ?

(ङ) नहि नहि, पठ्यते खलु एतत् ।

(च) यदि पठ्यते तत् अलम् एतेन । वरं प्रियवयस्यसकाशं गच्छामि ।

(छ) एहि क्रीडामः, वसन्तक कुत्र गच्छसि ?

निर्भरः अतिमात्रः । निर्भरत्वस्य कारणं विशदयति स्वस इति । सानभरेण विनमत्
आगतप्रायं यत् मध्यं कटिदेशः तस्य तस्मिन् भङ्गः तस्मिन् अगपेसा अगवधानं यस्याः यथा स्यात्
तथा, नृत्यविश्लेषैतसः मध्यभङ्गं प्रति औदासीन्यमिति भावः । क्रीडन्त्याः स्त्रीवायाः

মধুপানমত্যায়া: কীৰ্শপাশ: সস্ত: বিচিহ্ন: নৰ্শনজনিতাস্তিলগাদবিশ্বেপাদিত্যর্থ: । পাদলগ্নী নৃপুরী দ্বিগুণতরং ক্রন্দত: শব্দং ক্রুরত: সমধিকপাদচালনেন ইত্যর্থ: । অস্থা: হার: কম্পানুবন্ধাৎ নিরতিশয়নিরবচ্ছিন্নবৈপথ্যযোগাৎ ব্যস্ত: বিচিহ্ন: সন্ অলবরতম্ ভর: হুল্লি পীড়য়া ইব । সগ্ধরাহসম্ । ভত্প্রেচ্ছালঙ্কার: ॥১৫॥

Prose. সালমরবিলম্বাধ্যমজ্ঞানদেচন্ ক্রীড়ন্ত্যা: সীবায়া: অস্থা: আকুল: কীৰ্শপাশ: সস্ত: (সন্) বিরচিতা সগ্ধদাময়ীভাং ব্যজতি, পাদলগ্নী ইমী নৃপুরী দ্বিগুণতরং ক্রন্দত:, কম্পানুবন্ধাৎ ব্যস্ত: হার: অলবরতং পীড়য়া ইব ভর: হুল্লি ॥ ১৫ ॥

Beng. Trans. রাজা—(বিশ্রয়ের সহিত অবলোকন করিয়া) অহো পরিজনের কিরূপ অত্যধিক ক্রীড়াসক্তি !

স্তনভরে দেহ নত হওয়ার কটিভঙ্গের প্রতি উপেক্ষা করিয়া নৃত্য করার এই মন্তা রমণীর আকুল কেনরাশি বিকিশ্ত হইয়া বিরচিত পুষ্পমালার শোভা পরিত্যাগ করিতেছে । ইহার পাদলয় এই নূর দুইটী দ্বিগুণ ক্রন্দন করিতেছে এবং নিরবচ্ছিন্ন কম্পনহেতু ইহার হার অলবরত বন্ধ:স্থলে বেন যন্ত্রণার আঘাত করিতেছে । ১৬ ।

বিদূষক—হে বরস্ত, আমি ইহাদের মধ্যে গমন করত: নৃত্য এবং গান করিয়া মদনোৎসবের অভিনয় করিব ।

রাজা—(হাসিয়া) বরস্ত, এইরূপ কর ।

বিদূষক—(উঠিয়া চেটিষয়ের মধ্যে নৃত্য করিলেন) হে মদনিকে, হে চুলভিকে, তোমরা আমাকেও চর্চরীগীতি শিখাইয়া দাও ।

উভয়ে—হে হতভাগ্য বরস্ত, ইহা শিপদীখণ্ড-গীতি, চর্চরী নহে ।

বিদূষক:—(আনন্দে) এই খণ্ডের (মিছরীর) দ্বারা কি মোদক প্রস্তুত করা হয় ?

মদনিকা—(হাসিয়া) না না, ইহা কেবল পাঠ করা হয় ।

বিদূষক:—(বিবাদের সহিত) যদি ইহা পাঠ করা হয়, তাহা হইলে ইহাতে আমার প্রয়োজন কি ? বরং শ্রিয় বরস্তের নিকট বাইব । (বাইতে উন্নত)

উভয়ে—এস, আমরা ক্রীড়া করি ; বসন্তক, তুমি কোথায় বাইতেছ ? (এই বলিয়া উভয়ে বহ প্রকারে বসন্তককে আকর্ষণ করিল এবং বিদূষক বলপূর্বক চলিয়া গেল)

Eng. Tran.—King (Looking with wonder)—oh, how great is the fondness of our female attendants for dancing ! This drunken

lady having danced being regardless of the middle part (waist) of her body being broken owing to its being bent down under the weight of the breasts,—the mass of her dishevelled hair being scattered is forsaking the beauty of chaplets on her head ; these two anklets in her feet are screaming doubly ; and the necklace being tossed on account of continuous trembling is striking her breast out of pain as it were. 16.

Jester—O friend, I like to congratulate this Cupid-festival by dancing and singing in the midst of these two.

King—(Smiling) Let it be done (by you).

Jester—(Rises up and dances in the midst of the two maid-servants) O lady Madanikā, O lady Chutalatikā, please help me to learn this Charchari (a kind of song with clapping).

Both—(Laughing) Oh unfortunate one, it is not a Charchari but a song of Dvipadikhanda metre.

Jester—(Rejoicing) Are sweets made out of this Khanda (Candy) ?

Madanika—(Laughing) No, no, it is only recited.

Jester—(Sorrowfully) If it is only recited, what is the use of mine with it ? Rather let me go to my dear friend (desires to go).

Both—Come, let us play. O Vasantaka, where are you going ? (Thus they both lay hold of him, but the jester extricates himself by force).

विदूषकः—(राजानमुपसृत्य ¹) वयस्स, णहिदोस्सि । नहि णहि कील्लिअ पलाइदोस्सि । (क)

राजा—साधु कृतम् ।

चूत—इच्छे मअणिए, चिरं क्खु अस्सोहिं कील्लिदम् । ता एहि, णिवेदोस्स दाव भट्टिणीए सन्देसं महाराअस्स । (ख)

मदनिका—एहि तरङ्ग । (ग)

उभे—(उपसृत्य) जेदु जेदु भट्टा । भट्टा देवी आणवेदि
(इत्यर्होक्ते लज्जां नाटयन्त्यौ) एहि एहि बिसवेदि । [घ]

राजा—(सर्व्वं विहस्य सादरम्) नन्वाज्ञापयतीत्येव रमणीयम् ।
विशेषतोऽद्य मदनमहोत्सवे । तत् कथय किमाज्ञापयति
देवो ।

विदूषकः—आः टासोए धोए ! किं देवी आणवेदि ? (ङ)

चेत्यौ—एब्बं देवी बिसवेदि—अज्ज क्वमए मभरंदुज्जाणं
गदुअ रत्तासोअपाअवदलसंठाबिदस्स मभबदो कुसुमाउहस्स
पूआ णिब्बत्तइदब्बा । तहिं अज्जउत्तेण संणिहिदेण होदब्बम् । (च)

राजा—(सानन्दम्) वयस्य, ननु वक्तव्यमुत्सवादुत्सवा-
न्तरमापतितम् ।

विदूषकः—भो वयस्स, ता उट्टेहि तहिं ज्जेब्ब गच्छुअ जेण
तहिं गदस्स^१ बह्मणवालअस्स मे सोत्थिवाअणं किंपि भविस्सदित्ति ।
(छ)

(क) वयस्य, गर्हितोऽस्मि । नहि नहि क्रीडित्वा पलायितोऽस्मि ।

(ख) हृष्टे मदनिके, चिरं खलु आवाभ्यां क्रीडितम् । तदेहि निवेदयावः तावत्
भग्याः सर्व्वं शं महाराजाय ।

(ग) एहि तरावः ।

(घ) जयति जयति भर्ता । भर्ताः, देवी आज्ञापयति । नहि नहि विज्ञापयति ।

(ङ) आः दास्याः पुत्रि, किं देवी आज्ञापयति ?

(च) एवं देवी विज्ञापयति । अद्य खलु मया मकरन्दीधानं गत्वा रत्ताशीकपादप-

তলসংস্থাপিতস্য ভগবত: ক্রুশ্ণান্যুধস্য পূজা নির্ব্ব্যর্থিতম্ভা । তন্ন আৰ্য্যপুমেণ সন্নিহিতেন
ভবিতম্ভ্যন্ ।

(ক) ধী বয়স্য, উত্তিষ্ঠ তন্ন এব গচ্ছাভ: যেন তন্ন গতস্য ব্রাহ্মণবালকস্য মে
স্বস্তিবাচনং কিমপি ভবিষ্যতি ।

Beng. Trans.

বিদূষক—(রাজার নিকটে বাইরা) বরস্ত, নৃত্য করিয়াছি । না না, আমি ক্রীড়া করিয়া
পলারন করিয়াছি ।

রাজা—ভালই করিয়াছ ।

চুতলতিকা—ঈ, মদনিকে ! আমরা অনেকক্ষণ ক্রীড়া করিয়াছি । অতএব, এস,
মহারাজের নিকট মহিবীর সংবাদ দিই ।

মদনিকা—এস, শীঘ্র যাওয়া বাক্ ।

উভয়ে—(পরিক্রমণপূর্ব্বক সমীপবর্ত্তিনী হইয়া) মহারাজের জয় হউক । মহারাজ
মহিবী আদেশ করিয়াছেন—(এইরূপ অর্কেক বলিয়া—লজ্জার সহিত) না, না বিজ্ঞপ্তি
করিয়াছেন—

রাজা—(সহর্ষে আদর করিয়া হাসিতে হাসিতে) মদনিকে, আজ্ঞা করিয়াছেন—
এইরূপ (বাক্য) অত্যন্ত মনোরম—বিশেষত: আজ মদনমহোৎসবে । তা বল, মহিবী
কি আদেশ করিয়াছেন ?

বিদূষক—অরে দাসীপুত্রি ! মহিবী কি আদেশ করিয়াছেন ?

উভয়ে—দেবী এইরূপ বিজ্ঞপ্তি করিয়াছেন—আজ আমি শকরল-উজ্জানে গিয়া রক্তা-
শোকভরমূলে স্থাপিত ভগবান্ কৃষ্ণমায়ুধের পূজা সমাপ্ত করিব । তথায় আৰ্য্যপুত্রকে
সন্নিহিত থাকিতে হইবে ।

রাজা—(আনন্দের সহিত) বরস্ত, নিশ্চয়ই বলিতে হইবে যে এক উৎসবের পর অল্প
একটা উৎসব আসিয়া পড়িয়াছে ।

বিদূষক—হে বরস্ত, গাত্রোথান করন, সেইখানেই যাওয়া বাক্ ; কারণ সেখানে গেলে
এই ব্রাহ্মণপুত্রের কিছু স্বত্তিবাচন মিলিবে (দান পাওয়া বাইবে) ।

Eng. Trans. Jester (Approaching the King)—Friend, I
have danced ; no no, I have escaped after a fun.

King—It is well done.

Chuta—Hallo Madaniká, we have danced for a long time. Let us now go and report the message of the Queen to the King.

Madaniká—Friend, let us be in haste.

Both—(Walking around and approaching) Victory to your Majesty! Your Majesty, the Queen has ordered—(feeling abashed when half-uttered) ; no no, the Queen has informed—

King—(Rejoicing and laughing) Oh Madaniká, the expression namely that 'the Queen has ordered' is charming (to hear) specially in this Cupid-festival to-day. However, please say what is ordered by the Queen.

Jester—O you harlot's daughter ! what is the order of the Queen ?

Both—Thus informs the Queen—'To day I shall finish the worship in honour of the flower-weaponed god consecrated under the red Ashoka tree within the Makaranda garden where my husband will have to remain present.'

King—(Rejoicing) Friend, surely it is to be said that a second festivity is come after the first one.

Jester—O friend, get up. Let us go there, 'as having gone there this Bráhmāna lad will receive some gifts (or food) by Svastiváchana (invocation of blessings).

राजा—मदनिके, गम्यतां देव्यै निवेदयितुम् अयमहमागत
एव मकरन्दोद्यानमिति ।

चेत्यौ—जं भट्टा आणवेदि । (इति निष्क्रान्ते) (क)

राजा—वयस्य ! आदेशय मकरन्दोद्यानस्य मार्गम् ।

विदूषकः—एदु एदु भट्टा¹ । (ख)

(इति परिक्रामतः)

विदूषकः—(अग्रतोऽवलोक्य) एदं^१ मकरंदुज्जाणं, ता एहि पबिसह्म । (ग)

(इति प्रविशतः)

विदूषकः—(अवलीक्य सविनयम्) भो महाराज^२ ! पेक्ख पेक्ख दाव एदं क्व, मलयमारुदंदोलिदं^३-मउलन्तं^४सहकारमञ्जरी-रेणुपडलपडिबद्धपडविभाणं मत्तमधुकरमुक्कभङ्गारमिलिट-कोइला^५लावसंगीदसुहावहं तुहागमणदंसिआदरं विअ मभरं-दुज्जाणं लक्खोअदि । ता पबिसदु भव^६ । (घ)

राजा—(समन्तादवलोक्य) अहो मकरन्दोद्यानस्य परा श्रीः^७ !

इह हि—

उद्यद्विद्रुमकान्तिभिः किसलयैस्ताम्रां त्विषं विभ्रतो

भङ्गालीविकृतैः कलैरविशदव्याहारलीलाभृतः ।

पूर्णतो मलयानिलाहतिचलैः शाखासमूहैर्मुहु-

र्भान्ति^८प्राप्यमधुप्रसङ्गं^९जनितां मत्ता इवामो द्रुमाः ॥१७॥

(क) यद् भर्ता आज्ञापयति ।

(ख) एतु एतु भर्ता ।

(ग) एतत् मकरन्दोद्यानं ; तदेहि प्रविशायः ।

(घ) भो महाराज ! प्रेक्षस्व प्रेक्षस्व तावदेतत् खलु मलयमारुतान्दोलितमुकुलायमान-सहकारमञ्जरीरेणुपटलप्रतिबद्धपटवितानं मत्तमधुकर-मुक्कभङ्गार-मिलित-कीकिलाप-सङ्गीतसुखावहं तवागमनदर्शितादरमिव मकरन्दोद्यानं लक्ष्यते । तत् प्रविशतु भवान् ।

1. भो एदं । 2. वयस्य । 3. मारुदंदोलनं । 4. पङ्कजम् । 5. कीकिलापः । 6. रम्यता । 7. भान्ति । 8. मधुप्रसङ्गमधुना ।

মলয়মাকুতেত্যাদি মকরন্দোদ্যানস্য বিশেষণম্ । মলয়মাকুতেন আন্দোলিতাঃ কাম্পিতাঃ মুকলায়মানাঃ সহকারমঙ্ঘর্যঃ তাবাং রেণুপটলীন প্রতিবধং সম্রহং বিরচিতমিতি যাবত্ পটবিতানং চন্দ্রাতপঃ যচ্ছিন্ তত্ । সূতমঙ্গরীণাং রেণুপটলীন উদ্যানে চন্দ্রাতপঃ বিরচিত ইতি ভাবঃ । কৌকিলালাপঃ কৌকিলস্বনঃ কৌকিলারাব ইতি বা পাঠঃ । উদ্যানস্য শীমাং বর্ণয়তি উদয়িত্যাदिना । 'উদয়তাম্ উদয়চ্ছতাং বিদ্রুমানাং প্রবালানাং—'বিদ্রুমী রত্নবর্ষেऽপি প্রবালৈঃপি পুমানয়ম্' ইতি মেদিনী—কান্তিরিব কান্তির্যেবাং তৈঃ কিসলয়ৈঃ পল্লবৈঃ তাবাং তাম্রবর্ণাং ত্বিষং কান্তিं বিশ্বতঃ ধারয়ন্তঃ দুমা ইতি শ্রেষঃ । কলৈ মধুরৈঃ শৃঙ্খালী ভ্রমরসমূহঃ তस्याঃ বিকর্তৈঃ হুঙ্কৃতৈঃ অবিশদঃ অস্পষ্টঃ যৌ ব্যাঘ্রাঃ ভাষিতং 'ব্যাঘ্রা উল্লির্লপিতং ভাষিতম্' ইত্যমরঃ । তস্য লীলাং বিশ্বতি যে তৈঃ মতা অপি মদাবিশ্রুত্ অস্পষ্টোক্তিं কুর্বন্তি ইতি ভাবঃ । মলয়ানিলস্য আকৃতিभिঃ তাড়নৈঃ চলৈঃ চল্ললৈঃ শাখাসমূহৈঃ মুহুঃ ঘূর্ণন্তঃ ভ্রমন্তঃ । মতা অপি মাদকালপ্রভাবেত্ ইত্যেতস্য ভ্রমন্তি ইতি ভাবঃ । এতাঃ শাখাঃ দুমাঃ মধুপ্রসঙ্গঃ (দ্রুমপশ্বে) মধৌ বসন্তকালস্য, তথা চ মধুনঃ মদস্য প্রসঙ্গঃ সম্পর্কঃ তেন জনিতাং ভ্রান্তিं ভ্রমণং ভ্রমন্ত প্রাপ্য মতা ইব হৃষ্টম্বন্তে ইতি ভাবঃ । ভ্রান্তীতি পাঠে দুমাঃ 'অধুনা মধুপ্রসঙ্গ' প্রাপ্য মতা ইব ভ্রান্তীতি অন্বয়ঃ । অথ শ্রীবানুপ্রাণিতীতম্ প্রাণিহারাঃ* । শার্দূলবিক্রীড়িতং হতম্ ॥১৩॥

Prose. উদয়বিদ্রুমকান্তিभिঃ কিসলয়ৈঃ তাবাং ত্বিষং বিশ্বতঃ কলৈঃ শৃঙ্খালীবিকর্তৈঃ অবিশদব্য্যাঘ্রালীলাভ্রতঃ মলয়ানিলাকৃতিচল্ললৈঃ শাখাসমূহৈঃ মুহুঃ ঘূর্ণন্তঃ অমৌ দুমাঃ মধুপ্রসঙ্গজনিতাং ভ্রান্তিं প্রাপ্য মতাঃ ইব (হৃষ্টম্বন্তে) । (অথবা পাঠান্তরে—অমৌ দুমাঃ অধুনা মধুপ্রসঙ্গ' প্রাপ্য মতা ইব ভ্রান্তি) ॥১৩॥

Beng. Trans. রাজা—মদনিকে, যাও গিয়া দেবীকে জানাও যে আমি এখনই মকরন্দোদ্যানে আসিতেছি ।

উভয়ে—হা হা মহারাজ আদেশ করেন । (উভয়ে নিজাক্ত)

রাজা—বরষ, মকরন্দোদ্যানের পথ দেখাও ।

বিদূষক—আহ্ন, আহ্ন, মহারাজ !

(দুইজনে প্রবেশ করিয়া)

বিদূষক—(বিষয়ের সহিত অবলোকন করিয়া) মহারাজ, দেখুন দেখুন, মলয়-পর্বতের দ্বারা আলোকিত মুকুলিত চূড়ামঞ্জরীর রেণুসমূহ দ্বারা একটা চন্দ্রাতপ বিরচিত করিয়া এবং মত্ত মধুকরসমূহের স্বাক্ষরমিশ্রিত কোকিলস্বররূপ সঙ্গীতের দ্বারা সুখাবহ হইয়া যেন মকরন্দোদ্যান আপনার আগমনের জন্ত সাদর অভিনন্দন প্রকাশ করিতেছে। অতএব আপনি প্রবেশ করুন।

রাজা—(চতুর্দিকে অবলোকন করিয়া) আহা মকরন্দোদ্যানের কি শোভাতিশয় ! এখানে—

সমুদ্রত প্রবালের দ্বারা কান্তিবিশিষ্ট পল্লবসমূহের দ্বারা-তাত্ত্বর্ণ আভা ধারণ করিয়া ভৃঙ্গসমূহের মধুর গুঞ্জনের দ্বারা অম্লষ্ট ভাবায় বিলাস প্রকাশ করতঃ মলয়ানিল-তাড়নে চঞ্চল শাখাসমূহ দ্বারা মুহূর্হঃ আলোকিত হইয়া বৃক্ষ সকল মধুসম্পর্ক (মধু—বসন্ত অথবা বদ্য)-জনিত ভ্রান্তি (ভ্রম অথবা ভ্রমণ) লাভ করিয়া উন্নতের স্থায় দেখা যাইতেছে। (পাঠান্তরে—এই বৃক্ষ সকল এখন মধুসংসর্গ পাইয়া উন্নতের স্থায় শোভা পাইতেছে) ॥১৭॥

Eng. Trans. King—O Madaniká, go and inform the Queen that I am just coming to the Makaranda garden.

Both—As your Majesty commands. (Both exeunt)

King—O friend, show me the path to the Makaranda garden.

Jester—This way, this way, Sire.

(Both enter)

Jester (Looking with wonder)—behold, behold, here is the Makaranda garden that has formed a canopy by a cloud of polens of the newly sprouted mango-blossoms shaken by the southern breeze and that appears pleasant on account of the song in the form of the sweet notes of cuckoos mingled with the sweet humming sound made by the maddened black bees and thus looks ready, as it were, to welcome your approach with due respect. Therefore, please enter it.

King—(Looking around) Oh, how superior is the beauty of the Makaranda garden ! Here—

Assuming the reddish hue by virtue of their newly sprouted twigs possessing the lustre of the shooting corals, and having acquired the semblance of inarticulate speech by the sweet humming sound of the swarms of black bees and every now and then reeling owing to their branches being agitated by the southern breeze, these yonder trees are seen, as if intoxicated, having undergone the to and fro movement caused by (or being under the spell of illusion caused by) the contact with the spring (Or—liquor). [or these yonder trees appear to be intoxicated coming at present in contact with the spring (or liquor)]. 17.

अपि च—

मूले गण्डूषसेकासव इव वकुलेर्वास्थिते पुष्पदृष्टया
मध्वाताम्ने तरुण्या मुखशशिनि चिराच्चम्रकान्धय भान्ति ।

आकर्ण्यशोकपादाहतिषु च रसितं¹ निर्भरं नूपुराणां
भङ्गारस्यानुगीतैरनुकरण²मिवारभ्यते मृङ्गसार्यैः ॥ १८ ॥

विदूषकः—(शुल³) भो वञ्चस्स ! ण एदे महुअरा नेउर-
सहं अणुहरन्तो⁴ । नेउरसहो ज्जेब्ब एसो देवीए परि-
अणस्स । (क)

राजा—वयस्य, सम्यगुपलक्षितं भवता ।

(ततः प्रविशति उज्ज्वलवेशा वासवदत्ता काञ्चनमाला च पूजीपकरणहस्ताः⁵
सागरिका च)

वासव—हृष्टो काञ्चनमाली ! आदेसेहि मभरंदुज्जाणस्स
मग्गं । (ख)

1. रसितं । 2. अनुकरणमिव । 3. पुष्पकान्तरं भान्ति । 4. अणुहरन्ति ।
5. गृहीतपूजीपकरणा ।

काञ्चन—एदु एदु भट्टिणी । (ग)

वासव—(परिक्रम्य) हञ्जे काञ्चनमाले ! अध केत्तिअदूरे
सो रत्तासोअपाअबो जहिं मए भअवदो कुसुमाउहस्स पूषा
निब्बत्तइदब्बा । (घ)

(क) वयस्य न एते मधुकरा नूपुरशब्दमनुहरन्तः । नूपुरशब्द एव एष दिव्याः
परिजनस्य ।

(ख) हञ्जे काञ्चनमाले, आदेशय मकरन्दोद्यानस्य मार्गम् ।

(ग) एतु एतु भट्टि ।

(घ) हञ्जे काञ्चनमाले, अथ कियदूरे सः रत्ताशोकपादपः यत्र मया भगवतः
कुसुमायुधस्य पूजा निर्व्वर्त्तयितव्या ।

मूले इति । मूले तदीरधः वज्रलैः पुष्पवृष्ट्या गच्छूषसेकासवः तरुणीनां मुख-
शीघ्रः येन वज्रलः पुष्पाणि लभते “विकसति वज्रलं योषितामास्य मयैः” इति कविसमयात् ।
वास्यते सुगन्धोक्रियते । , तरुण्याः मञ्जाताम् मधुना मयेन पाताम् ईषताम् मुखशशिनि
अथ वहीः काष्ठादनन्तरमित्यर्थः चम्पकानि भान्ति । मधुपानारुणवदनमण्डले पटुमदुहसन-
मालीक्य चम्पकानि विकसन्तीति कविसमयः । अशोकपादावृत्तिषु तरुणीनां पादाघातेन
अशोकतरुः पुष्पितो भवति ‘पादाघातादशोकः विकसति’ इत्यादि कविसमयवचनात् । निर्भरं
साम्द्रं नूपुराणां रसितं शब्दं रणताम् नूपुराणामिति वा पाठः । आकण्ठ्यं सुत्वा । भङ्गसार्थः
मधुपसमूहं अनुगीतैः गायनैः भङ्गारस्य नूपुरशब्दस्य अनुकरणम् अनुकृतिः आरभ्यते ।
अनुरणनम् इति वा पाठः । लङ्घरा वृत्तम् । स्वभावोक्तुप्रत्ययेः संछटिः ॥१८॥

Prose. अपिच, वज्रलैः पुष्पवृष्ट्या मूले गच्छूषसेकासवः वास्यते इव ।
तरुण्याः मञ्जाताम् मुखशशिनि धिरात् अथ चम्पकानि भान्ति । अशोकपादावृत्तिषु
नूपुराणां निर्भरं रसितम् आकण्ठ्यं भङ्गसार्थः भङ्गारस्य अनुगीतैः अनुकरणम् आरभ्यते
इव ॥ १८ ॥

Beng. Trans. भूतम्, (अथ) वज्रलैकजगूह भूतवर्षण बात्रा भूतवर्षणे विकसित

যুবতীগণের মুখাসবকে যেন সুগন্ধ করিতেছে। তরুণীর মুখচন্দ্র মন্ডপানের দ্বারা ইষৎ সহাস্য তাম্রবর্ণ ধারণ করিলে পর আজ বহুদিন পরে চন্দ্রকপুস্পসমূহ (যেন) শোভা পাইতেছে। অশোকবৃক্ষে পাদাঘাতকালে নৃপুংসমূহের গভীর শব্দ অমুকণ শুনিয়া ভ্রমরগণ যেন গীতের দ্বারা নৃপুংসবর্গের অমুকরণ করিতেছে। ১৮।

বিদূষক—(শুনিয়া) হে বয়স্ক, নৃপুংসবর্গ যে অমুকরণ করিতেছে ইহারা মধুকর নহে। এই নৃপুংসবর্গ নিশ্চয়ই মহিবীর পরিজনবর্গের।

রাজা—বয়স্ক, তুমি ঠিকই অবধারণ করিয়াছ।

(তারপর উজ্জ্বলবেশ ধারণ করিয়া বাসবদত্তা ও কাঞ্চনমালা এবং পূজোপকরণ হস্তে করিয়া নাগরিকা প্রবেশ করিলেন)

বাসবদত্তা—ওলো কাঞ্চনমালা, মকরন্দ উদ্ভানের পথ দেখাও।

কাঞ্চন—দেবি, আহুন আহুন।

বাসব—(পরিত্রস্ত করিয়া) ওলো কাঞ্চনমালা ! সে রক্তাশোকতরু আর কতদূর ?—
যেখানে আমি ভগবান কৃষ্ণায়ুধের পূজা করিব।

Eng. Trans. Also,—

These Vakula trees are rendering fragrant as it were, the mouthfuls of wine (of the ladies) thrown at their root. The moon-like faces of the youthful ladies having grown reddish with the flush of wine, the Cham-paka flowers appear to be smiling as it were to-day after a long time. Hearing the deep jingling sounds of the (ladies') anklets at the time of striking their feet against the Ashoka trees, swarms of bees are imitating as it were the jingling sounds by their humming song. 18.

Jester (Hearing)—O friend, these are not the bees imitating the jingling of the anklets, but this is the sound of the anklets of the attendants of the Queen.

King—You have ascertained rightly.

(Then enter Vāsavadattā in bright attire and Kāñchana-mālā and Sāgarikā with the articles of worship)

Vāsava.—Oh Kāñchanamālā, show me the path leading to the Makaranda garden.

Kānch.—By this way, by this way, madam.

Vāsa.—(Walking around) O Kānchanamālā, how much distant is the red Ashoka tree where I shall have to perform the worship of the flower-arrowed god ?

काञ्च—भट्टिणि, आसस्यं ज्येष्ठ किं ण पेक्खदि भट्टिणी ।
इअं क्व सा निरन्तरवब्भिससकुसुमसोहिणी भट्टिणीए पड्डिगि-
हिदा माहवी लदा । एसवि अवरा णोमालिआ लदा जाए
अआलकुसुमसमुग्गमसहालुणा भट्टिणा अणुदिणं आआसीअदि
अप्पा । ता एदं अदिक्कमिअ दीसदि ज्येष्ठ सो रत्तासोअ-
पाअवो जहिं देवी पूअं निब्बत्तइस्सदि । (क)

वासव—ता एहि, तहिं ज्येष्ठ लहुं गच्छन्ता । (ख)

काञ्चन—एदु एदु भट्टिणी । (ग)

(सत्त्वाः परिक्रामन्ति)

वासव—अअं सो रत्तासोअपाअवो जहिं अहं पूअं
निब्बत्तइस्सं । ता पूआनिमित्ताइं उवअरणाइं मे उव-
णेहि ।

सागरिका (उपसृत्य),—भट्टिणि एदं सब्बं सज्जम् । (ङ)

वासव (निरुप्यात्मगतम्)—अहो पमादो परिअणस्स !
जस्स ज्येष्ठ दंसणपधादो पअत्तेण रक्खीअदि तस्स ज्येष्ठ दिट्ठि-
गोअरं पड्डिदा भवे । भोदु, एदं दाव भणिस्सं । (प्रकाशम्)
इह्मे सागरिए । कीस तुमं अज्ज मअनमहुस्सवपराहीणे परिअणे
सारिअं उज्झिअ इहागदा । ता तहिं ज्येष्ठ लहुं गच्छ ।
एदं पि सब्बं पूषीवकरणं कञ्चणमालाए हत्थे समप्पेहि । (च)

1. मे परिअणस्य । 2. अलखिदा भविष्य पेक्खिअं—एवोपि पाठः क्वचित् दृश्यते ।

सागरिका—जं भट्टिणो आणवेदि । (इति कतिचित् पदानि गत्वा
 चात्मगतम्) सारिका मए सुसङ्गदाए इत्थे समप्पिदा ।
 एदंपि अत्थि मे पेक्खिदुं कोदूहलं किं जहा तादस्स अन्तेउरे
 भग्गवं अणंगो अञ्चीअदि, इह वि तह ज्जेव्व किं अस्सहेत्ति ।
 ता जाव इह पृथासमओ होदि, दाव अहंपि भग्गवन्तं अणंगं
 ज्जेव्व पूअइदुं कुसुमाइं अबचिणिस्सं । (इति कुसुमावचयं नाटयति)
 (छ)

(क) भविं आसन्न एव किं न प्रेक्षते भवौ । इयं खलु सा निरन्तरोज्ज्वलकुसुम-
 शोभिनी भवौ प्रतिगृहीता माधवीलता । एषापि अपरा नवमानिका लता यस्याः
 अकालकुसुमसमुद्गमशालुना भवौ अनुदिनं आयास्यते आत्मा । तत् एतत् अतिक्रम्य
 दृश्यते एव स रत्नाशोकपादपी यव देवी पूजां निर्व्वर्त्तयिष्यति ।

(ख) तदेहि तव एव लघु गच्छामः ।

(ग) एतु एतु भवौ ।

(घ) अयं सः रत्नाशोकपादपी यव अहं पूजां निर्व्वर्त्तयिष्यामि । तत् पूजानिमित्तानि
 उपकरणानि मे उपनय ।

(ङ) भविं, एतत् सर्व्वं सज्जम् ।

(च) अहो प्रसादः परिजनस्य ! यस्य एव दर्शनपथात् प्रयत्नेन रक्ष्यते तस्य एव
 इष्टिगीचरं प्रतिता भवेत् । भवतु, एतत् तावत् भविष्यामि । इह सागरिके, कथं
 त्वमद्य मदनमहोत्सवपराधीने परिजने सारिकां उज्जित्वा इहागता । तत् तव एव
 लघु गच्छ । एतदपि सर्व्वं पूजोपकरणं काचनमालायाः हस्ते समर्पय ।

(छ) यद् भवौ आह्वापयति । सारिका मया सुसङ्गतायाः हस्ते समर्पिता । एतदपि
 अस्ति प्रेषितुं मे कौतूहलम्—किं यथा तातस्य अन्तःपुरे भगवान् अनङ्गः अर्चयते,
 इहापि तथा एव किम् अन्वयेति । तद् यावद् इह पूजासमयी भवति, तावदहम् अपि
 भगवन्तम् अनङ्गमेव पूजयितुं कुसुमानि अबचिष्यामि ।

निर्दकारं सन्ततं उज्ज्वलानि प्रफुटितानि कुसुमानि तैः शोभते वा सा ।

অকালি স্বাভাবিকজন্মসমীপতিকালাদম্বজিৎ সময়ে ইত্যর্থঃ। যজ্ঞাশ্রুনা ভবসুকীর্ণ
বিশ্বাসবতা ইতি যাদত্। আয়াস্যতে আয়াসঃ ক্রিয়তে। প্রসাদঃ অনবধানতা। যস্য পুত্র
ইতি রাজানমুদ্রিষতি। দৃষ্টিগীর্ষদী—দৃষ্টিবিষয়ে। গাবঃ ইন্দ্রিয়াণি অবন্যপ্রাধিক্রান্তি গীর্ষদঃ
বিষয়ঃ। মদনমদ্যোত্সবে পরাধীনাঃ নিয়ুজ্ঞাঃ অন্যকর্মাকরণাসমর্থাঃ ইত্যর্থঃ। ভগ্নিত্বা
ন্যজ্ঞা।

Beng. Trans.—কাঞ্চন—দেবি, আমরা নিকটেই আসিরা পৌছিয়াছি। আপনি
কি দেখিতে পাইতেছেন না যে, এই সেই আপনার পরিগৃহীতা মাধবীলতা নিরন্তর প্রফুল্লিত
কুসুম শোভিত হইয়া রহিয়াছে। এই আর একটি নবমালিকা লতা। ইহাতে অকাল-
পুষ্পোদগম হইবে এই বিশ্বাসে মহারাজ নিজে কিরূপ আয়াস পাইতেছেন। ইহা
অতিক্রম করিলেই সেই রক্তাশোক বৃক্ষ দেখা যাইবে, যেখানে দেবী মদনদেবের পূজা
করিবেন।

বাসব—অতএব সেইখানেই শীঘ্র যাই চল।

কাঞ্চন—দেবী, আসুন আসুন।

(সকলে পরিক্রমণ করিলেন)

বাসব—এই সেই রক্তাশোকবৃক্ষ যেখানে আমি পূজা সমাপ্ত করিব। অতএব
পূজোচিত উপকরণসমূহ এইখানে লইয়া আইস।

সাগরিকা—(নিকটে বাইরা) দেবি, এই সমস্ত প্রস্তুত রহিয়াছে।

বাসব—(দেখিয়া—বগত) অহো! পরিজনবর্গের কি অনবধানতা! যাহার দৃষ্টিপথ হইতে
ইহাকে অতি যত্নের সহিত রক্ষা করা হইতেছে, (আজ) তাহারই দৃষ্টিক্রম বিপরীত
হইবে। অচ্ছা, আমি এইরূপ বলিব। (প্রকাশে) সাগরিকে, আজ বদনোৎসবে পরিজনবর্গ
কার্যাব্যাপ্ত থাকায় তুমি কেন সারিকাকে পরিত্যাগ করিয়া এখানে আসিয়াছ?
অতএব তুমি সেখানে শীঘ্র যাও এবং পূজোপকরণগুলি কাঞ্চনমালার হস্তে অর্পণ কর।

সাগরিকা—দেবী যেরূপ আদেশ করেন। (করেক পদ বাইরা—বগত) আমি
সারিকাকে হস্তান্তর হস্তে অর্পণ করিয়াছি। এই পূজা দেখিবার জন্য আমারও
কৌতূহল রহিয়াছে। আমার পিতার অন্তঃপুরে ভগবান্ অনঙ্গদেবের যেরূপ পূজা হয়,
এখানে ইহা সেইরূপ অথবা অন্তপ্রকার। অতএব, অলঙ্কিত থাকিরা ইহা দেখিব। (পরি-
ক্রমণ ও অবলোকন করিয়া) হস্তান্তর বস্ত্রধারণ না পূজার সময় হয়, ততক্ষণ আমি ভগবান্
অনঙ্গদেবকে পূজা করিবার জন্য পুষ্প চয়ন করিব। (নাট্যে কুহুমচয়ন প্রদর্শন)।

Eng. Trans. Káncana—Madam, we have come near. Do you not find the Mádhavi creeper that was accepted by you and that looks beautiful with its bunches of thickly blooming flowers. This is another creeper called Navamálíká. It is for which much trouble is personally undergone by our lord everyday believing it to blossom out of season. Beyond that the red Ashoka tree will be visible, where your ladyship will worship the god of love.

Vásava—Let us go there immediately.

Káncana—By this way, madam.

(All the female folk walk around)

Vásava—This is that red Ashoka tree where I shall finish the worship. So, come and bring me the articles of worship here.

Ságariká—(Approaching) All these are ready, madam.

Vásava—(Looking at her—to herself) Oh, how careless are my attendants ! She will probably come within the sight of the very person from whose sight I have taken so much care to conceal her. However, I shall say thus. (Aloud) Oh Ságariká, why have you come here leaving the Sáríká (the female parrot ?) when all other attendants are fully engaged in the Cupid-festival ? So, go there immediately leaving all articles of worship in the hands of Káncanamálá.

Ságariká—As your ladyship commands. (Then going a few steps—to herself) I have made over the Sáríká in the hand of Susangatá. I have a curiosity to observe this festival whether the bodiless god of love is worshipped here in the same manner as in the harem of my father or otherwise. So keeping myself concealed I shall watch it. (Going round and seeing) So, until the time for worship comes I shall collect the flowers for worshipping god Cupid (She gesticulates the action of collecting flowers.)

वासव—काञ्चनमाले ! पङ्क्तिविविधं असौधमूले भगवन्तं पञ्जस्यं । (क)

काञ्चन—जं भट्टिणी आणवेदि । (ख) (इति तथा करोति)

विदूषकः—(परिक्रम्यावलीक्य च) भो वधस्य ! जघा विस्मयन्तो गेउरसहो तद्वा तक्केमि आअदा देवी असौधमूलंति । (ग)

राजा—वयस्य ! समग्रवधारितम् । पश्य, इयं देवी, या किलैषा—

कुसुमसकुमारमूर्त्तिर्दधती नियमेन तनुतरं मध्यम् ।

आभाति मकरकेतोः पार्श्वस्था चापयष्टिरिव ॥ १८ ॥

तदेहि, उपसर्पावः । (उपलब्ध) प्रिये वासवदत्ते !—

वासव—(विलोक्य) कथं अज्जउत्तो । जघदु जघदु अज्जउत्तो । अलंकरेदु इमं देसं आसणपङ्क्तिगहेण । एदं आसणं । एत्थ उपविसदु अज्जउत्तो । (घ)

(राजा नाट्ये नोपविशति)

काञ्चन—भट्टिणि ! सहत्यदिस्से हिं कुसुमकुं कुमचंदनवा-

(क) काञ्चनमाले, प्रतिष्ठापय अशीकमूले भगवन्तं प्रदुग्धम् ।

(ख) यद् भर्तुं आश्रापयति ।

(ग) भो वयस्य, यथा विद्यान्तः नूपुरशब्दः तथा तर्कयानि आगता देवी अशीकमूलमिति ।

(घ) कथम् आर्यपुत्रः ! जयति जयति आर्यपुत्रः ! अलङ्करीतु इमं देशम् आसण-प्रतियङ्गेण । एतदासनम् । अत्र उपविशतु आर्यपुत्रः ।

1. सहत्यदिचकुङ्कुमचविषासीदिदं कदुष ।

সেহিঁ সেহিঁদেঁ রক্তাসোঅপাঅব' গদুঅ অস্বীঅদু অঅব' পজ্-
জুসো। (ক)

বাসব—উপণেহি মে পূজোঅকরণাহ'। (খ)

(কাঞ্চনমালা উপনয়তি, বাসবদত্তা তথা কৰোতি)

(ক) ভৰ্বি, স্বহস্তদসৈ: কুমুমকুণ্ডমচন্দনবাসীমি: শোভিত' রক্তাশীক পাদপ'
গলা অর্চ্যতাং ভগবান্ প্রদ্যাব:।

(খ) উপনয় মে পূজোঅকরণানি।

অবধারিতম্ অবধারণ' কৃতম্। কুমুমমিব সুকুমারা কৌমল্য মূর্তি: আকৃতি: যস্যা:
স। (চাপপদ্মে) কুমুমৈ: সুকুমারা মূর্তির্যস্ব, কামচাপস্য কুমুমময়ত্বাৎ। নিয়মেণ
ব্রতীপবাসাদিনা হৈতুভূতেন তনুতর' স্বীণতর' মধ্য' কটিদেশ' দধতী ধারয়ন্তী দেবীতি
শিষ:। (চাপপদ্মে) মধ্যস্য স্বभावत: एव স্বীणतरत्वम्। মকরকেতী: কামদেবস্য পার্শ্ব'স্থা
সমীপ'স্থা চাপযতি: ইব আভাতি। বাসবদত্তায়া: সৌন্দর্য্যস্য চিত্তাকর্ষকতয়া মনোভব-
চাপিণ স্বীপম্যম্। আত্মা'কৃতম্। উত্প্রেচ্ছালঙ্কার: ॥১৫॥

Prose. কুমুমসুকুমারমূর্তি: (স।) নিয়মেণ তনুতর' মধ্য' দধতী (সতী)
মকরকেতী: পার্শ্ব'স্থা চাপযতিরিব আভাতি ॥১৫॥

Beng. Trans. বাসব—কাঞ্চনমালা, ভগবান্ প্রদ্যাব(কামদেব)কে অশোকমূলে
প্রতিষ্ঠিত কর।

কাঞ্চন—দেবী বাহা আদেশ করেন। (সেইরূপ করিল)

বিদূষক—(পরিক্রমণপূর্বক অবলোকন করিয়া) হে বরজ, যখন নুপুরগন্ধ নিশ্চক
হইয়াছে, তখন মনে হইতেছে মহিষী অশোকমূলে আসিয়াছেন।

রাজা—বরজ, ঠিকই অবধারণ করিয়াছে। দেখ, এই যে মহিষী—কুমুমের
জায় তাঁহার মূর্তি সুকুমার। তিনি ব্রতপালনাদি দ্বারা ক্রীণতর কটিদেশ বহন করিয়া
মকরকেতু কামদেবের পার্শ্বস্থিত (কুমুমসুকুমার ও ক্রীণমধ্য) চাপযতির জায় শোভা
পাইতেছেন ॥১৫॥

এস, অগ্রসর হই। (অগ্রসর হইয়া) প্রিয়ে বাসবনন্তে—

বাসব—(অবলোকন করিয়া) এই যে আর্ধ্যপূজ! আর্ধ্যপূজের জয় হউক!
আসন গ্রহণ করিয়া এইহান অলঙ্কৃত করন। এই আসন রহিয়াছে। ইহাতে আর্ধ্যপূজ
উপবেশন করন।

(রাজা উপবেশন করিলেন)

কাঞ্চন—দেবি, বহুদন্ত কুম্ভকুম্ভবস্ত্রাদির দ্বারা শোভিত রক্তাশোকবৃক্ষের নিকট বাইরা ভগবান্ প্রহ্মারের অর্চনা করুন।

বাসব—আমার পুজোপকরণ লইয়া এস। •

(কাঞ্চনমালা লইয়া আসিল, বাসবদত্তা সেইরূপ করিলেন)

Eng. Trans. Vāsava—O Kānchanamālā, place the image of lord Pradyumna under this Ashoka tree.

Kānchana—As your ladyship commands. (Acts accordingly).

Jester—(Walking round and observing) O friend, as the jingling sound of anklets are silent I think that the Queen is come to the foot of the Ashoka tree.

King—Friend, you have well ascertained. Look, here is the Queen. She who—

With her body as tender as flower, bears a waist getting thinner through the observance of vows. And as such she appears beautiful as the (flowery) bow-stick lying beside the fish-bannered deity. 19.

So, let us approach. (Approaching) dear Vāsavadattā !—

Vāsava—(Looking up) Ah my lord ! Victory be to my lord ! Let this place be decorated by you taking the seat. This is a seat. Let it be occupied by my lord. (The King sits down).

Kānchana—Madam ! Having gone to the red Ashoka tree beautified by flowers, saffron-paste and clothes offered by your own hand, please adore the lord Pradyumna (Cupid).

Vāsava—Bring here my articles of worship.

(Kānchanamālā brings and Vāsavadattā acts accordingly)

রাজা—প্রিয়ে,^১

প্রত্যয়মজ্জনবিশেষবিস্তারকান্দি:^২

কৌমুদ্যরাগবচিরসুন্দরদৃশ্যকান্দি।

विभ्राजसे मकरकेतनमर्चयन्ती

बालप्रवालविटपि-प्रभवा लतेव ॥२०॥

अपिच—

सृष्टस्त्वयैष दयिते ! स्मरपूजाव्यापृतेन हस्तेन ।

उद्विक्तापरमृदुतरकिसलय इव लक्ष्यतेऽशोकः ॥२१॥

अपिच—

अनङ्गोऽयमनङ्गत्वमस्य निन्दिष्यति ध्रुवम् ।

यदनेन न सम्प्राप्तः पाणिस्पर्शोत्सवस्तव ॥२२॥

काञ्चन—भट्टिणि ! अश्विदो भगवन् पञ्चस्यो । ता करेहि
भक्त्युणो पृथासकारं^१ । (क)

वासव—तेन हि उबणेहि मे कुसुमाङ्गं विलेपणं च । (ख)

काञ्चन—भट्टिणि ! एदं सञ्चं सञ्चं । (ग)

(वासवदत्ता नाङ्गेन राजानं पूजयति)

(क) भवि, अश्वितः भगवान् प्रद्युम्नः । तत् कुरु भर्तुः पूजासत्कारम् ।

(ख) तेन हि उपनय मे कुसुमानि विलेपनम् ।

(ग) भवि, एतत् सर्वं सञ्चम् ।

प्रत्ययेति । प्रत्ययः नूतनः यः मञ्जनविशेषः स्नानविशेषः तेन विविक्ता शुद्धा कान्तिः
श्रीमा यस्याः सा । (लतापत्रे) सदाः मञ्जनविशेषः सेचनविशेषः इति शेषं पूर्व्ववत् ।
कुसुम्भं पुष्पविशेषः तस्य इदमिति कौसुम्भः यः रागः खौदित्यम् इत्यर्थः । तेन रुचिरः
शोभितः स्मुरन् विलसन् च अंशुकान्तः वस्त्राच्छलं यस्याः सा । नियमपालनात् वासवदत्ता
लौकितवस्त्रं परिधाना आसीदित्यर्थः । (लतापत्रे) कौसुम्भं कुसुमस्य इदम् इति तद्वत् रागः
लौकित्यं तेन रुचिरा आसीत् स्मुरङ्गिः अंशुभिः किरणैः सूर्यकिरणैः कान्ता रमणीया मकर-
केतनं कामदेवम् अर्चयन्ती बालः नवीकृतः प्रवालः यस्य सः विटपी वृक्षः प्रभवः उत्पत्ति-

স্থানং যত্যা: সা লতা ইব বিখাজসী শীমসী ত্বং বাসবদশেতি শিব: । বসন্তালিলাকং ত্বচম্ ।
স্নে বাসপ্রাণিতৈয়মুপমা ॥২০॥

স্বৃষ্টেতি ॥ দয়িতৈ প্রিয়ৈ অরপূজাব্যাপ্তেয়ৈন হসেন ত্বয়া স্বৃষ্ট: এষ: অশীক:
ভগ্নিভ: ভক্তত: অপর: অন্য: হৃদুতর: কীমলতর: কিসলয়: পল্লব: যস্য স: ইব লক্ষ্যতে
দৃশ্যতে—ইতি বাসবদশায়া: আরক্তিমামী হস্য: অশীকতরী: দ্বিতীয়পল্লবত্বেনীত্বেচ্ছ্যতে ॥
আর্য্যাত্বচম্ । ভত্বেচ্ছালঙ্কার: ॥২১॥

অনঙ্কেতি । অনঙ্ক: হরনেত্রবক্রিণা ভঙ্খীভূতত্বাৎ কামদেবস্য অশরীরিত্বম্, অযম্
আত্মন: অনঙ্কত্বং নিশ্চিতং নিন্দিত্ব্যতি যত্নাৎ অনেন তব পাণ্ডিত্যশ্রয়: ন লভ্য: ইতি ভাব: ।
ভত্বেচ্ছালঙ্কার: ॥২২॥

Prose. প্রত্যয়মজ্ঞানবিশেষবিবিক্তকালি: (মূর্খি:) কৌসুমরাগন্ধচিরস্কুরদৃশকালনা
(ত্বম্) নকরকৈতনমস্বয়মী বালপ্রবালবিটপিপ্রমত্তা লতেব বিখাজসী ॥২০॥

দয়িতৈ, অরপূজাব্যাপ্তেয়ৈন হসেন ত্বয়া স্বৃষ্ট: এষ: অশীক: ভগ্নিভাপরহৃদুতরকিসলয়:
ইব লক্ষ্যতে ॥২১॥

অযম্ অনঙ্ক: অদ্য ধ্রুবমলঙ্কত্বং নিন্দিত্ব্যতি । যত্নে অনেন তব পাণ্ডিত্যশ্রীত্বসব:
ন সম্প্রাপ্ত: ॥২২॥

Beng. Trans. প্রিয়ে,—তুমি সত্ত্ব: জ্ঞানবিলেপের দ্বারা পবিত্রকান্তি ও কুহুম-
রঞ্জিত উজ্জ্বল নগনপ্তরিধান করিয়া মদনপূজায় ব্যাপ্ত হওয়ার (সত্ত্ব:স্নাত) নবপল্লবশোভিত
তরু হইতে সমৃদ্ধতা লতার দ্যায় শোভা পাইতেছে ॥২০॥

পুনশ্চ—প্রিয়ে, কামদেবের পূজায় ব্যাপ্ত তোমার হস্তের দ্বারা স্পৃষ্ট এই অশোক
বৃক্ষকে দেখিয়া মনে হইতেছে যেন অশ্ব একটা অতি কোমল পল্লব ইহা হইতে সমুৎপত্ত
হইয়াছে ॥২১॥

পুনশ্চ—আজ এই অনঙ্গ নিষ্ঠুরই তাহার শরীরহীনতার নিদ্রা করিবে, কারণ তোমার
পাণিপার্শ্বজনিত পরমসুখ আজ সে পাইতে পারিল না ॥২২॥

কাকন—দেবি, ভগবান্ প্রজ্ঞানের অর্চনা হইয়াছে । এখন মহারাজের বখাষোগ্য পূজা
ও অভ্যর্থনা করুন ।

বাসব—তাহা হইলে কুহুম ও বিলেপন (চন্দ্রনাডি) আনয়ন কর ।

কাকন—দেবি, এ সকল প্রস্তুত রহিয়াছে ।

(বাসবদত্তা রাজাকে পূজায় অভিনয় করিলেন)

Eng. Trans. My beloved, while worshipping the fish-bannered deity you shine as a creeper on a tree with fresh-grown twigs—your beauty being enhanced by fresh bath and your robes looking beautiful and brightened at the border by the red dye of Kusumbha flowers. 20.

Also—my beloved, being touched by your hand engaged in the adoration of the god of love, this Ashoka tree appears to possess a separate twig having sprouted out of it. 21.

Also—this body-less god of love will surely regret his bodilessness to-day as he has not been able to enjoy the bliss of the touch of your hand. 22.

Kānchana—Madam, the worship of the god Pradyumna is finished. Now let a fitting adoration and honour be done to His Majesty.

Vāsava—Then bring me the flowers and unguents (such as sandal-paste etc).

Kānchana—your ladyship, all these things are ready.

(Vāsavadattā acts the worship of the king.)

सागरिका—(गृहीतकुसुमं) इहो इहो ! .कहं कुसुम-
लोहोक्वित्तद्विभ्रम्राए अतिचिरं ज्जेव्व मए किदं । ता इमिणा
सिन्दुवारविड्ढवेण ओदारिअसरीरा भविअ पेक्खामि । (बिलोक्य)
कधं पेक्खिदो ज्जेव्व^१ अपुब्बो कुसुमाउहो । अद्धानं तादस्स
अन्तेउरे^२ चित्तगदो अञ्जीअदि । इह पञ्चक्खीकिटो, ता अहं-
पि इमेहिं कुसुमेहिं इह द्विदा ज्जेव्व भअवन्तं कुसुमाउहं
पूअइस्स^३ । (इति कुसुमानि प्रक्षिपति) णमो दे भअव^४ कुसुमाउह,
सुहदंसणो मे.भविस्ससि^३ । दिट्ठं जं दट्ठव्वं^४ । अमोहदंसणो

1 कहं पञ्चक्खी ज्जेव्व भअव^४ कुसुमाउहो इह पूअं पक्खिअदि । 2 उर चित्तगदी ।

3 अमोहदंसणो मे दाणि । 4 क्वचित् पुनरपि नाति ।

मे भविष्यसि । (इति प्रणमति) अञ्चरिभं अञ्चरिभं । दिदोवि पुणो पेक्विदब्बो । ता जाव ण कोवि मं पेक्विदि दाव ज्जेव्व गमिस्सं । (इति कतिचित् पदानि गच्छति) । (क)

काञ्चन—अञ्ज वसन्तभ ! एहि संपदं तुमंपि सोत्थिवाअणं पडिच्छेहि । (ख)

(विदूषकः उपसर्पति)

वासव—(विलेपनकुसुमाभरणदानपूर्वकम्) अञ्ज ! सोत्थिवाअणं पडिच्छ (इत्यर्पयति) (ग) ।

विदूषक—(सर्षपं गृहीत्वा) सोत्थि भोदीए । (घ)

(क) हा धिक् हा धिक् ! कथं कुसुमलोभोत्क्षिप्तदयया अतिचिरं एव मया कृतम् । तद् अनेन सिन्दुवारविटपेन अपाठतशरीरा भूत्वा प्रेषे । कथं प्रेषित एव अपूर्वः कुसुमायुधः । अस्माकं तातस्य अन्नःपुरं चित्रगतः अर्च्यते । इह प्रत्यक्षीकृतः, तद्वत्तमपि एभिः कुसुमैः इह स्थिता एव भगवन् कुसुमायुधं पूजयिष्यामि । नमस्ते भगवन् कुसुमायुध, शुभदर्शनी मे भविष्यसि । दृष्टं यद् द्रष्टव्यम् । अनीचदर्शनी मे भविष्यसि । आर्य्य आर्य्य ! दृष्टोऽपि पुनः प्रेषितवाः । तद् यावत् न कोऽपि मां प्रेषते तावदेव गमिष्यामि ।

(ख) आर्य्य वसन्तक, एहि साम्पृतं त्वमपि स्वस्तिवाचनं प्रतीच्छ ।

(ग) आर्य्य, स्वस्तिवाचनं प्रतीच्छ ।

(घ) स्वस्ति भवत्यै ।

हा धिगिति । कुसुमलोभेन उत्क्षिप्तम् अपवाहितं हृदयं यस्याः तया । शुभदर्शनः कलाणदर्शनः, अनीचदर्शनः सफलदर्शनः, एतेन वत्सराजं प्रति सागरिजायाः अनुरागातिशयः वाज्यते । स्वस्तिवाचनम् स्वस्ति कलाणाया वाचनं 'स्वस्ति स्वात् मन्त्राले पुण्ये' इति मेदिनी । आर्य्य इति विदूषकस्य ब्राह्मणत्वे तमुद्दिश्य उक्तिः 'आर्य्येति ब्राह्मणं ब्रूयात्'—भरतः

Beng. Trans. সাগরিকা—হা বিক্ হা বিক্ ! কুহুমলোভে আমার মন বিক্ষিপ্ত হওয়ার আমি অনেক দেৱী করিয়া ফেলিয়াছি। এখন এই সিন্দুবার বৃক্ষের আড়ালে আত্মগোপন করিয়া দেখিব। (অবলোকন করিয়া) অপূৰ্ণ কুহুমায়ুধই দেখিলাম ! আমার পিতার অন্তঃপুরে চিত্রে অঙ্কিত কামদেবের পূজা হইয়া থাকে। এখানে সাক্ষাৎ দেখিতে পাওয়া গেল। এখন আমিও এই সমস্ত কুহুমের দ্বারা ভগবান্ কুহুমায়ুধকে পূজা করি। (এই বলিয়া কুহুমসকল নিক্ষেপ করিলেন)। ভগবান্ কুহুমায়ুধ, তোমাকে প্রণাম করি, তোমার দর্শন আমার কল্যাণের নিমিত্ত হউক। বাহা দ্রষ্টব্য তাহা দেখা গেল। তোমার দর্শন আমার পক্ষে সাক্ষ্যায়ত্ত হউক। (প্রণাম করিলেন)। আশ্চর্য্য, একবার দেখিলেও পুনরায় দেখিবার উপযুক্ত। তা বাহাতে কেহ আমাকে দেখিতে না পায়, এমনভাবে আমি সরিয়া পড়ি। (কয়েক পদ গমন করিলেন)

কাঞ্চন—আৰ্য্য বসন্তক, এখন এস, তুমিও ষষ্টিবাচন গ্রহণ কর।

(বিদুষক নিকটবর্তী হইল)

বাসব—(চন্দন, কুহুম ও আভরণ দান করিয়া) আৰ্য্য, ষষ্টিবাচন গ্রহণ করুন।

বিদুষক—(আনন্দে গ্রহণ করিয়া) মহিষীর কল্যাণ হউক।

Eng Trans. Sāgarikā—Alas ! Alas ! My mind being diverted by the temptation of flowers I have made a great delay. Now concealed behind the Sinduvāra tree I shall observe (the festival). (Looking) Oh I have seen an unforeseen flower-arrowed god. In the harem of my father the deity Cupid as drawn in a picture is worshipped ; but here he is seen in person. Now, I too shall worship the flower-arrowed deity with these flowers. (Thus saying she offers the flowers). Oh flower-arrowed god! I bow to thee ; let this sight of yours be for the good of mine. What is worth seeing has been observed today. May your sight be of unfailing success to me. (Bowing down) Wonder, wonder ! though seen (once) he is to be seen again. Now, I shall slip away so that no one can detect me.

Kāñchana—Noble Vasantaka ! Now you too come here and receive your benediction-presents.

(Vidushaka approaches)

Vasava—(offering sandal-paste, flowers and ornaments)
Noble Brahmana, please receive your benedictory presents.

Jester—(Accepting joyfully) Let good fortune attend your
ladyship !

(नेपथ्ये वैतालिकः पठति)

अस्तापास्तसमस्तभासि नभसः पारं प्रयाते रवी,

आस्थानीं समये समं नृपजनः सायन्तने सम्यतन् ।

सम्पत्त्येष सरोरुहयुतिमुषः^१ पादांस्तीवासेवितुं

प्रोत्थुत्कर्षकतो दृशामुदयनस्येन्दोरिवोद्दीक्षते ॥२३॥

सागरिका—^२(सुत्वा सङ्घं परिहृत्य राजानं दृष्ट्वा सख्यं) कहं अहं

सो रात्रा उभययो नाम जस्म अहं तादेण दिखा ! ता परप्ये-
सणकरिसिदं वि मे जीवितं एदस्स दंसणेण दाणिं बहुमदं
संबुत्तं ! (क)

राजा—कथमुत्सवापहृतचेतोभिरस्माभिः सन्ध्यातिक्रमोऽपि
नोपलक्षितः ।^३ देवि पश्य—

उदयतटान्तरितमियं^४ प्राची सूचयति दिङ् निशानायम् ।

परिपाण्डुना मुखेन प्रियमिव हृदयस्थितं रमणी ॥२४॥

देवि तदुत्तिष्ठः^५ । आवासाभ्यन्तरमेव प्रविशः ।

(सर्वे उत्थाय परिक्रामन्ति)

(क) कथम् अहं सः राजा उदयनी यस्याहं तातेन दत्ता ! तत् परप्रेषण-
कर्षितमपि मे जीवितं एतस्य दर्शनेन इदानीं बहुमतं संवत्तम् !

1. मुखः 2. प्रभुत्वं 3. आकाशं (सीङ्गेम्) 4. सम्पत्ति परिचितमङ्गः, देवि पश्य
5. तदुत्तिष्ठ ।

सागरिका—कहं पत्थिदा देवी ! भोदु । तुरिभं गमिस्सं । (राजानं
सस्यृङ् दृष्ट्वा निःश्वस्य) कथं मन्दभाङ्गोऽयं मयं पेक्खिदुं बि चिरं ण
पारिदो अयं जणो । (क) (इति निष्क्रान्ताः)

राजा—(परिक्रामन्)

देवि त्वन्मुखपङ्कजेन शशिनः शोभातिरस्कारिणा
पश्यान्नानि विनिर्जितानि सङ्घसा गच्छन्ति विच्छाद्यताम् ।
श्रुत्वा ते परिवारवारवनितागीतानि शृङ्गाङ्गना
लीयन्ते मुकुलान्तरेषु शनकैः सञ्जातलज्जा इव ॥२५॥

(इति निष्क्रान्ताः सर्वे)

इति मदनमहोत्सवो नाम प्रथमोऽङ्कः

(क) कथं प्रस्थिता देवी ! भवतु, त्वरितं गमिष्यामि । कथं मन्दभागिन्या मया
प्रेक्षितुमपि चिरं न पारितः अयं जनः ।

वैतालिकः मागधः । विविधश्चासौ तालः, तेन चरतीति वैतालिकः स्तुतिकीर्तनविद् ।
अस्तापास्तेति । अस्ते अस्ताचले अपास्ताः निक्षिप्ताः समस्ताः भासः किरणा येन तस्मिन् रवी
नभसः पारं प्रयाति अस्तङ्गते इत्यर्थः । सायन्तने समये सायं काले दृशा लोकनयनानां
प्रीत्युत्कर्षकतः आनन्दातिशयं विदधतः सुधामयूखत्वात्, (राजपक्षे) रक्ष्यशीलत्वात्
रमणीयान्नतित्वाच्च इत्यर्थः । इन्दोः चन्द्रस्य इव तव सरोरुद्वयुत्तिमुषः कमलशोभापहारिणः,
चन्द्रोदये कमलानां निमीलनेन शोभापगमात् । पादान् (चन्द्रपक्षे) मयूखान् (राजपक्षे)
चरणौ बहुवचनं त्वत्पादरात् इत्यर्थः । सेवितुं एवः शृपजः प्रस्तावनायां पादपक्षीपञ्जीवी
राजसमूह इति यदुक्तं तस्यैव समर्थनम् । सन्प्रति आस्थानीं राजसभां समं युगपत् सम्पतन्
उडीचते शीतुमुखेन अपेक्षते । ऊर्ध्वं प्रेक्षते च । शाङ्खविक्रीकृतं वृत्तम् । श्लेषाण-
ग्रहितेयमुपमा । पादान् इत्यत्र श्लेषः ॥२५॥

तत्परेति । परस्य प्रेक्ष्यं प्रेरणं परादेशकारित्वमिति यावत् वासवदत्तायाः आश्वा-
त्कारित्वमुद्दिश्य कथयतीति भावः । तेन परप्रेषणेन कथितं श्लिष्टमपि श्रूयितं एतस्य

উদয়নস্য দর্শনেন ইত্যর্থঃ । উদয়তটেতি । ইয়ং প্রাচী পূর্বা দিক্ উদয়তটান্মরিতং
উদয়াচলাচ্ছত্রং নিশানাথং রমণী হৃদয়স্থিতং প্রিয়ম্ ইব পরিপাঙ্কুনা (প্রাচীপদে)
চন্দ্রীদয়াৎ প্রাগিব ধবলিমানমাপন্নেন (রমণীপদে) জ্ঞানেন মুখেন সূচয়তি । যথা
কাচিত্ রমণী হৃদয়াবস্থিতম্ অমিতং জনং বদনপাঙ্কুতয়া সূচয়তি তথৈব
প্রাচী দিক্ চন্দ্রীদয়াৎ প্রাক্ আসাদিতধবলিনা উদয়াচলাচ্ছত্রং চন্দ্রীমুদীয়মানং
সূচয়তীতি অভিপ্রায়ঃ ॥ আত্মাং হতম্ । উপমালাঙ্কার ॥২৪॥

দেবীতি । দেবি শশিনঃ শ্রীভাতিরস্কারিণা তন্মুখপঙ্কজেন মুখপদ্মে
অজানি পদ্মানি বিনির্জিতানি সন্তি বিচ্ছাদিতাং মালিন্যং গচ্ছন্তি প্রাপ্তবন্তি । পরিবারাঃ
এব বারবণিতাঃ তাসাং পরিজনগণিকানাং গীতানি শ্রুত্বা অজ্ঞানানাঃ সজ্জাতলজ্জাঃ
লজ্জিতাঃ ইব বারবণিতানাং গীতে: উত্কর্ষাদ্ ইতি ভাবঃ । মুকুলান্মরেণ শনকৈঃ মন্দৈঃ
লীয়ন্তে সমাগ্রয়ন্তে ॥ শার্দ্দূলবিক্রীড়িতং হতম্ । উত্প্রোচালঙ্কারঃ ॥২৫॥

ইতি প্রথমোক্ত:

Prose order. অলাপান্তসমস্তভাষি রবো নভসঃ পারং প্রযাতি হৃদ্যং
প্রীত্যুত্কর্ষকতঃ ইন্দ্রীঃ ইব উদয়নস্য তব সরীকহৃদ্যুতিমুখঃ পাদান্ আসিষিতুং সম্ভ্রতি
এষঃ নৃপজনঃ সাযন্তনে সময়ে আস্থ্যানৌ সম্যতন্ উদীচতে ॥২২॥

ইয়ং প্রাচী দিক্ রমণী হৃদয়স্থিতং প্রিয়ম্ ইব পরিপাঙ্কুনা মুখেন উদয়তটান্মরিতং
নিশানাথং সূচয়তি ॥২৪॥

দেবি, পদ্ম—শশিনঃ শ্রীভাতিরস্কারিণা তন্মুখপঙ্কজে বিনির্জিতানি অজানি সন্তসি
বিচ্ছাদিতাং গচ্ছন্তি । অজ্ঞানানাঃ তৈ পরিবারবারবণিতাগীতানি শ্রুত্বা সজ্জাতলজ্জাঃ ইব
শনকৈঃ মুকুলান্মরেণ লীয়ন্তে ॥২৫॥

নেপথ্যে বৈভাসিক পাঠ করিল

Beng. Trans. অস্তাংলে কিরণরাণি নিক্রপ করিলা সূর্য্যদেব নভোমণ্ডলের
পল্পপারে চলিলা গেলে সজ্জাহিত সমস্ত রাজলোক মাগ্নকালে জনগণের দৃষ্টির আনন্দবর্দ্ধক
উদীয়মান চত্রেয় জাগ—পদ্মের শোভাপহরণকারী আপনার পাদবন্দ (চত্রেয়পদে
কিরণ) সেবা করিবার নিমিত্ত অপেক্ষা করিলা রহিয়াছেন (চত্রেয়পদে—উর্দ্ধদিকে নিরীক্ষণ
করিয়া রহিয়াছেন) ॥২৩॥

সাগরিকা—(শুনিয়া সর্বে প্রত্যাৰ্জন পূৰ্বক সম্পূহভাবে রাজাকে দেখিলেন) এই কি সেই রাজা উদয়ন বাঁহার হস্তে আমার পিতা আমাকে অৰ্পণ করিয়াছেন ! এখন ইঁহাকে দেখিবা পদের আজাপালনহেতু ক্লিষ্ট আমার জীবন আজ আমার নিকট বহু আদরের বস্তু হইয়াছে !

রাজা—আমাদের চিত্ত উৎসবের দ্বারা অৰ্পিত হওয়ার সজ্জা যে অতিক্রান্ত হইয়াছে তাহা আমরা লক্ষ্য করি নাই ।

মহিষি, দেখ—যেমন কোনও রমণী নিজের হৃদয়স্থিত প্রিয়কে নিজের পাণ্ডুৰ্ণ মুখমণ্ডল দ্বারা সূচিত করে, সেইরূপ এই পূৰ্বদিক্ গুজবৰ্ণ দ্বারা উদয়চলের অন্তরালে আচ্ছন্ন চন্দ্রদেবের সূচনা করিতেছে । ২৪।

তাহা হইলে গৃহান্তরে প্রবেশ করা বাউক (সকলে উঠিয়া পরিক্রমণ করিলেন)

সাগরিকা—মহিষী কি প্রহান করিলেন ? বাহা ইউক, আমিও শীঘ্র বাইব । (রাজাকে সম্পূহভাবে দেখিয়া নিবাস পরিত্যাগ করিলেন ।) আমি কিরূপ মনস্তানিণী যে আমি ইঁহাকে অধিকক্ষণ দেখিতেও পাইলাম না । (নিষ্ক্রান্ত)

রাজা—(পরিক্রমণ করিয়া), দেবি, চক্রেয় শোভাকে তোমার যে মুগ্ধপদ তিরস্কার করিয়াছে, দেখ সেই পদ্যের দ্বারা বিনিৰ্দ্ধিত হইয়া সহসা এই পদ্যগুলি মলিনতা প্রাপ্ত হইয়াছে । তোমার দ্বারবিনীতা-পরিজনগণের গান শ্রবণ করিয়া ত্রময়ীগণ সজ্জার অভিকৃত হইয়া মুকলাভাস্তরে লুকায়িত হইতেছে । ২৫।

(সকলে নিষ্ক্রান্ত)

মদনমহোৎসব নামে প্রথমঃ সন্ধ্যাপ্ত

Eng. Trans. (The bard sings out behind the screen) The Sun having traversed the sky after casting all his rays on the Setting-mountain at the hour of evening, this host of princes assembled in the chamber-hall looks up at present to Udayana causing excessive joy to the sight (of the people) like the rising moon, with a view to waiting upon your feet (or the moon-beams) depriving the lotuses of their lustre. 23.

Sāgarikā—(Listening turns round in delight and seeing the King with eagerness) How, is this the king Udayana to whom I have been betrothed by my father ! Now though my life is

harrowed by servitude unto others (Queen), yet at the sight of this person, it (life) is of great worth to me at present.

King.—How it is that our mind being carried away by the festival, we have not noticed the evening passing away !
O my lady, behold—

The eastern direction indicates by whiteness of appearance the lord of the night (i.e., the moon) concealed behind the Rising mountain, as a lovely woman does her beloved hidden in her heart by means of her pale face. 24.

(All rise and walk round)

Ságariká—How, the Queen has departed ! Now I shall go hastily. (Looking at the King with eagerness and breathing a deep sigh) How unfortunate I am that I could not see this person even for a long time !

(Exit)

King—(Going round), O Queen, behold,—the lotuses now being humbled by your lotus-like face overshadowing the beauty of the moon, suddenly grow lustreless ; the female bees hearing the songs of your attendant courtizans feel ashamed, as it were, and slowly hide themselves within the buds (i.e., lotus-buds). 25.

(All exeunt)

Here ends the First Act entitled "The Great Cupid Festival."

—

Ratnavali

Act I

Notes

P. 1. महाकवि श्रीहर्षविरचिता—Apart from Harsha being a great ruler he was a great poet who wrote three dramas namely Ratnávali, Priyadars'iká and Nágánanda. The first two of these mutually correspond in their subject-matter, but as regards the third Shri Harsha wrote it with a Buddhistic tinge when in the last stage of his life he was inclined towards Buddhism. But the subject-matters of these three dramas are found in the Kathásaritságara of Somadeva. That Shri Harsha was a great poet and that he apart from his royal duties found diversion in the cultivation of poetry is testified by Jayadeva who puts him along with other great poets.

Cf. "यस्याश्वीरश्चिकुरलिकुरः कर्षपुरो मयूरो

भासो ह्रासः कविकुलगुरुः कालिदासो विलासः ।

हर्षो हर्षः हृदयवसतिः पञ्चबाणस्तु बाणः

केवां मैवा कथय कविताकामिनी कौतुकाय ॥"

रत्नावली—The name of the Drama after the name of the heroine or according to some scholars after the jewel-necklace that play a prominent part in the recognition of the heroine. रत्नावलीम् अचिन्तय कृता नाटिका इति रत्नावली + अण् by the rule 'अचिन्तय कृते यन्त्रे' and the suffix अण् is elided by the rule 'लुबाख्यायिकाभ्यो बहुलम् ।' आख्यायिका here means all sorts of compositions in general.

Then begin the Nāṇḍi Shlokas for a good finis of the work in accordance with the traditional practice of the Sanskrit play-

wrights. In the present work the Nāndi Shlokaś are 5 in number of which one is regarded as an interpolation and so is found absent in some editions.

पादाग्रस्थितया—Standing on tiptoe. पादयोः षष्ठी (इष्टीतत्) ; ताभ्याम् स्थिता (इष्टीतत्) तथा ; qualifying गिरिजया ।

नम्यताम्—A stooping posture. नम्यायाः भावः इति नम्या + ल = नम्यत्, the पुंवङ्गाव is provided by the rule स्वतलोर्गुणवचनस्य ।

शब्धोः—शं सुखं भावयतीति शम् + भू + णिच् + डु ; here is णिच् is implicitly added to the root भू ।

सस्पृहलीचनत्रयपथम्—The range of the three wistful eyes (i. e., look of love). स्पृहया सहितानि (बहुव्रीहि) तानि लीचनानि (कर्मधा) तेषां त्रयम् (इष्टीतत्) तस्य पथ्याः (षष्ठीतत्) ; the समासान्त च is added to पथिन् by the rule “ऋक्पूरब्यूःपथामानन्ते” ।

यान्ता—या + शत + स्त्रियां ङीप् ; alt. form याव्या by the rule “भूदिवादीः शतुर्नम् वा तुदादेरदादेराजन्तस्य च.” The root या is of षदादि class.

ज्रीमत्या—Bashful. ज्रीः षस्याः विद्यते इति ज्री + मतुप् + स्त्रियां ङीप्, तथा । ज्री (धातु) + क्तिप् = ज्रीः ।

ईहितः—Intended. ईह् (खेष्टायाम्) + क्तः कर्मणि । Though the root ईह् means a physical effort, yet all such efforts are based upon volition (सङ्कल्प) । Cf. सर्वे सङ्कल्पजाः श्रुताः—मनु । Conj. ईहिते (भूदि-च्वा), ईहान्मभूव, ईहामास etc. ईहित here qualifies कुसुमाञ्जलिः ।

सपुलकस्वेद etc.—Adj. to गिरिजया । पुलकस्य स्वेदोद्गमस्य उत्कम्पस्य (वचः), तैः सहिता या (बहु) तथा । पुलक, स्वेद, etc., are the सात्विक भावस् which are eight in number. These are nothing but the outward manifestations of eight different states of a strong internal feeling indicating the calmness of self. (सत्त्व' नाम स्वात्मविश्रामप्रकाशकारी कश्चनान्तरी धर्मः—सा. द.)

They are :—कम्पः स्निदीय रोमाञ्चः स्वरभङ्गोऽथ वेपथुः ।

वैषम्यं मधु प्रलय इत्यष्टौ सार्विकाः कृताः ॥ साः दः

N. B. These सार्विकभावः arose in Párvati as a result of strong feeling of love towards her lord who was also in a similar condition. कम्प means tremor 'अथ वेपथुः कम्पः' इत्यमरः ।

विस्त्रिभन्—Slipping. वि - श्लिप् + शतृ । Adj. to कुसुमाञ्जलिः ।

कुसुमाञ्जलिः—Handful of flowers. अञ्जलि literally means the space created by joining two palms. Slipping or falling of an अञ्जलि is an impossible meaning. So अञ्जलि by implied meaning means here the flowers consisted in the अञ्जलि ।

अन्तरे—Intervening space.

वः—युष्मान् and अयम् are meant here by the rule of एकशेष "त्यदादीनि सर्वैर्निर्णयम्" ।

The metre is here शार्दूलविक्रीडित, the definition of which is सूर्यान्वर्मसङ्गताः सगुणवः शार्दूलविक्रीडितम् । The scansion is :—

म	स	ज	स	त	त	ग
—	—	—	—	—	—	—
पा	दा	य	स्थि	त	या	मु
हुः	न	न	भ	रे	णा	जी
त	या	न	स	तां		
मगण =	— — —	रगण =	— — —			
सगण =	— — —	जगण =	— — —			
जगण =	— — —	यगण =	— — —			
भगण =	— — —	तगण =	— — —			

The figure of speech here is काव्यलिङ्ग ।

Ch. of voice :.... इक्षितेन...विस्त्रिभन्ता...कुसुमाञ्जलिना विमर्ष...
.....यूयम्.....पाथम् ॥

P. 3. Shloka 2. चीत्सुक्येन—out of eagerness. हेतौ श्या ।
उत्सुक्य भावः इति उत्सुक + च्छन् प्राप्तादित्वात् ।

जतवरा—Adj. to गौरी । जता वरा यथा सा (बहु) । Hastening.

सहस्रबा—Inherent, natural ; adj. to चीतसुकोन सह भवतीति सह - भू + क्तिप् कर्तरि ।

व्यवर्त्तमाना—Turning back ; वि - आ-उत् + शानच् ; adj. to गौरी ।

क्रिया—इती तथा ; क्री declined—क्रीः, क्रियौ, क्रियः etc.

तैसैः—various. द्विवचनं वीक्षार्थे by the rule “नित्यवीक्षणीः” ।

N. B. In a construction तत् always as a rule follows यत् by the dictum “यत्तदोर्नित्यसम्बन्धः ।” But here in the Shloka तैसैः has been used without reference to यच्छब्द in the construction. This is here justified by the provision “तच्छब्दस्य प्रकान्तप्रसिद्धानुभूतार्थत्वे यच्छब्दस्यार्थत्वम्”—साः दः (VII). “प्रकान्तप्रसिद्धानुभूतार्थतच्छब्दी यच्छब्दीपादानं नापेक्षते”—काव्यप्रकाशः । Here reference of Shiva and Gauri comes from the previous Shloka, so reference by यत् is not required.

बन्धुवधूजनस्य—बन्धुः एव वधूजनः (कर्मधा) or बन्धुनां वधूजनः (ईडीतत्) ।
The wives of the relatives or female friends.

वचनैः—Words of requests ; अनुक्ते कर्तरि श्या ।

आभिमुख्यम्—The state of standing in presence. मुखम् अभि (अव्ययी-भावः) अभिमुखम् । अभिमुखस्य भाव इति अभिमुख + ध्यञ् । अभिमुख्यं is the indirect object (गोणकर्त्तृ) of नीता । The construction is वचनैः गौरी अभिमुख्यं नीता (passive) ; वचनानि गौरीम् आभिमुख्यं नीतवन्ति (active) .

वरम्—Husband ; परमिति पाठे परम् आत-क्रियायाः विशेषणम् । परम्—too much.

आतसाध्वसरसा—साध्वसश्च रसश्च साध्वसरसो (द्वन्द्वः) । आतौ साध्वसरसौ यथा (बहु) सा ; or साध्वसमेव रसः (कर्मधा) आतः साध्वसरसः यथा (बहु) सा ।
आ - दा + क्त = आत, alt. form आदत्त meaning गृहीत । साध्वस means

'fright' ; रस means love. expression means "she was taken with fright mingled with love." Fright is owing to her being newly married. Love is owing to her hope of being united with her beloved husband.

नवे सङ्गमे—In her new union.

संरोहत्पुलका—With her hairs standing on their end. This state of Gauri indicates her strong feeling of love.

संरोहन्तः पुलकाः यस्याः (वह) सा । "पुलको लीमहर्षणम्" इत्यमरः ।

श्लिष्टा—Embraced ; adj. to गोरी ; श्लिष् + क्त कर्मणि । Coj. श्लिष्यति etc.

श्रियाय—४र्थी by the rule 'कृपि सप्यद्यमाने च' ।

In this S'loka the sentiment is शङ्कार with रति as स्थायी भाव । The metre is शार्ङ्गलविक्रीडित as above. The figure of speech is here स्वभावोक्ति as the manner of vivid description of the love of newly married Gauri is only capable of being understood by the poet.

The definition as given in Darpana is as :—

स्वभावोक्तिर्दुर्द्वयार्थस्वक्रियाकपवर्णम् ।

P. 7. S'loka 3. क्रोधिर्हैः—blazing with wrath ; adj. to दृष्टि-पार्तैः । क्रोधेन दह्याः (श्यातत्) तैः । दह्य (burn) + क्त कर्मणि ।

दृष्टिपार्तैः—eye-glances. दृष्टीनां पाताः (श्छीतत्) तैः ।

तयः वज्रयः—Three sacrificial fires namely आहवनीय, गार्हपत्य and दक्षिण ।

उपश्रमिताः—Extinguished. उप - शम् + शिष् + क्त कर्मणि ।

दासार्ताः—Adj. to ऋत्विजः ; दासेन आर्ताः or ऋताः श्या तत् ।

ऋत्विज—Family-priests who worship (for the यजमान) in

different seasons (i. e., times). ऋतो यजन्ति ये ते इति ऋतु-यज् + क्तिन् ।

The definition of ऋत्विक् as given in Manu is

“अग्राधेयं पाकयज्ञानअग्निष्टीमादिकान् मखान् ।

यः करोति हतो यस्य स तस्यर्त्विगिहीयते ॥”

“ऋत्विजी याजकाय ते”—इत्यमरः ।

अपणगणहृत etc.—Adj to ऋत्विजः, with their cloths for turban being snatched away by the Ganas (the formidable attendants).

अपलाः गणाः (कर्मधाः) तैः हताणि (श्यातत्) तादृशानि उष्णीषपद्मानि येषां ते । उष्णीषार्थे पद्मानि (शाकपार्थिवादित्वात् समासः) । उष्णीष means turban. “उष्णीषः शिरोवेष्टः”—इत्यमरः ।

अधः पतन्ति—fall down below (i. e., from the elevated sacrificial altars). They were dragged down from the elevated place.

देवैः विद्रुतम्—The gods ran away (through fear of life). वि-द्रु + क्त भवि । * विद्रुत means ‘escape’, ‘run away’.

मखमयनविधौ—In the matter of the destruction of the sacrifice. मखस्य मयनं (हृष्टीतत्) तस्य विधिः (हृष्टीतत्) तस्मिन् ।

आतहासः—Beginning to laugh. आतः हासः येन (बहु) सः । In the reading of अटहास it means ‘boisterous’ laughter laughed by Ś’iva at the time of destruction.

देव्यै—क्रियार्थीने ऽर्थी । क्रिया is शंसन् ।

शंसन्—while relating.

This ś’loka refers to the destructive and horror-striking laugh of Ś’iva for destroying the sacrifice of Daksha in order to avenge the death of Sati (see allusion).

The sentiment is here रौद्र with क्रोध as the स्थायी भाव and

Virabhardra and the ganas are the **बालगणविभाव** । The death of Sati is **उद्दीपनविभाव** । The metre is **सङ्घरा**, the definition of which is “**सन्धेर्यानां त्रयेण विमुनियतियुता सङ्घरा कौर्त्तितेयम्**” । The scansion is :—

न र भ न य य य
 — — — — —
 श्री धे हः ह टि पा तै, मुं हु रु प श मि ता, व ङ यो नौ व योऽ पि,

N. B. The last syllable of a पाद is regarded as optionally long and short.

Ch. of voice.—असौभिः बिभिः बङ्गिभिः उपशमितैः (अभूयत) । दासार्तैः ऋत्विग्भिः अपलगच्छतोष्णीषपटैः (सङ्निः)...पत्यते । दक्षेण कूयते, पद्मया विलप्यते, देवाः विद्रुतवन्तः...शिवेन शंसता यूयं पायध्वम् ।

P. 5. The interpolated śloka सन्धासम् etc. which admits of a double meaning, one of which accrues to Śiva and other to Krishna.

मकरध्वजेन—(1) By the sea (of which मकर is a mark), (2) by the god of love (whose banner is marked with a fish). मकरः ध्वजं (चिह्नं or पताका) यस्य (बहु) तेन ।

मघन—(1) Churning, (2) burning or destruction. मन्थ् (मन्थ्) + सुगट् (घन) ।

त्वत्—From thee ; it refers to (1) Krishna and (2) Śiva युष्मद् + त्वत् ।

मदर्थे—For me ; this refers to (1) लक्ष्मी for whom the ocean was churned, and (2) Pārvati for whose sake the god of love was reduced to ashes by Śiva. cf.

“क्रोधं प्रभो संहर संहरति यावद् गिरः खे मदतां चरति ।

तावत् स बह्निर्भवनेवज्जन्ता भस्मावशेषं मदन् चकार” ॥—Kumar III.

तदयुक्तं—It implies a negative way of speaking as न युक्तम् ।

बहुमार्गता—Refers to (1) the Ganges (that flows in various ways) and (2) Sarasvati (who is explicable in various ways) or Kubjā (by whom Krishna was befriended at Mathurā) who adopts various way for satisfying her passion.

ताम्—गङ्गाम् or सरस्वतीम् ।

स्वभावकुटिलाम्—(1) Crooked (in course) by nature, (2) guileful by disposition (refers to Sarasvati).

कण्ठकण्ठयङ् मुञ्च—This impression can be constructed (1) in the case of Krishna and (2) in the case of S'iva in the following manner :—

(1) हे कण्ठ ! कण्ठयङ् मुञ्च (Oh Krishna, give up embracing my neck).

(2) हे कण्ठकण्ठ ! यङ् मुञ्च (Oh blue-necked S'iva, give up catching hold of me).

अगुणय—Implore.

अद्रितनया—अद्रेः तनया (६हीतम्) ।

पायात्—पा + यात् आशिषि । पा यातु here means 'to protect'. The figure of speech is here श्लेष । By the श्लेष words such as मकर-ध्वजेन etc., शिव and कण्ठ are simultaneously referred to. So the two meanings referring to the two deities stand out prominent like two fruits in one branch (एकद्वन्द्वगतफलद्वयव्यापिन), one without undermining the other. The metre is here शाङ्खुलविक्रीडित ।

Ch. of voice.....मयनेन.. सम्प्राप्तेन (अभूयते) । , तदयुक्तेन... (भूयते) सा...स्वभावकुटिला...अगुणीयताम् यङ् मुञ्चताम् ।...यः कचि अद्रितनयया लक्ष्म्या च...तेन यूयम् पायेध्वम् ।

P. 9. S'loka 4. उडुपतिना—The lord of stars i. e., the moon. उडु means stars. "तारकापुङ्गवा स्त्रियाम्" इत्यमरः । उडुपतिना जितम्—Let the lord of stars be attended with victory. The moon is the lord of the herbs. By his victory, the prosperous condition of herbs of the world is meant and thereby the general prosperity of the people of the country is indicated. जि + क्त भावे । द्विजद्वयभाः—द्विजाः द्वयभाः इव (उपमितकर्त्तृधा) ; here the word द्वयभा meaning 'bull' is used in the sense of the best by the dictum "सुरत्तरपदे व्याघ्रपुङ्गवर्षभकुञ्जराः । सिंहशार्ङ्गनागाद्याः पुंसि श्रेष्ठार्थगीचराः" इत्यमरः ।

निरुपद्रवाः—Free from troubles ; नास्ति उपद्रवः येषाम् (बहु) ते । उपद्रव means troubles, calamities, diseases etc.

समृद्धशस्या—Prosperous with harvests ; समृद्धं शस्यं यस्याः (बहु) सा । सम् - ऋध् + क्त = समृद्ध ।

प्रतपतु—Let shine or let assert.

चन्द्रवपुः—'Possessing a body like the moon'. चन्द्र इव वपुः यस्य (बहु) सः ।

नरेन्द्रचन्द्रः—नरेन्द्रः चन्द्रः इव 'उपमितं व्याघ्रादिभिः' इति समासः । Here an indirect reference is made regarding the king Shri Harsha and his prosperous reign. Here the metre is पुष्पिताद्या "अयुजि नयुगरेफती यकारो युजि च नजौ जरगाय पुष्पिताद्या" । In this metre the 1st and the 3rd lines of the s'loka contain 12 syllables (अक्षरस्य) and the 2nd and the both contain 13 syllables. The scansion is as follows



1st line : —जि त सु ङ्ग प ति ना न नः सु रे भ्यः

न ज ज र न
~~~~~  
~~~~~

2nd line :— हि ज ह ष भा नि रु प द्र वा भ व तु

The 3rd line will correspond to the 1st and the 4th to the 2nd line.

Ch. of voice.—जितेन (भूयते)...नमः (भूयते) हिजहर्षः निरुपद्रवः
भूयताम्, पृथिव्या सख्यसख्यया भूयताम् प्रतप्यतां चन्द्रवपुषा नरेन्द्रचन्द्रेण ।

N. B. These are the four Nāndī śloka which are meant to suggest the subject-matter of the drama covertly (cf. नान्दी काव्यार्थसूचिका) and the definition of नान्दी points to the same fact ; viz.,—

“आशीर्नमस्क्रियाऽपः श्रीकः काव्यार्थसूचकः ।

तेषामवश्यं कर्तव्यं नान्दी नन्दीश्वर-प्रिया ॥”

Here from the import of these 4 foregoing śloka the plot of the drama as manipulated in the four acts is suggested. By the 1st śloka, पादापस्थितया etc., the subject-matter of the first act is indicated. By the worship of Śiva by Pārvati, the adoration of the hero by the heroine Sāgarikā taking him for the god of love is indicated (cf. कथं प्रेक्षित एव अपूर्वः कुसुमायुधः etc.—Act I). In the śloka चौतसुखेन etc., the bashfulness of Sāgarikā when she was taken to the presence of the king by Susangatā and Susangatā's request to the King for propitiating the heroine etc., are indicated (cf. सुसङ्गता—भर्तः क्षतिकोपना खल्वेषा तदयङ्मते गृहीत्वा प्रसादयन्ताम्—Act II) and the आनसाध्वसरसा in the case of गौरी is also applicable in the case of Sāgarikā (cf. सागरिका—सुसङ्गते किमिदानीं करिष्ये etc.—Act II. In the 3rd śloka क्षीघ्रैः etc., the destructive

anger of Śīva creating havoc in the sacrifice of Dakṣha the anger of Vāsavadattā at her husband's insincerity is covertly suggested. The portion कदम्ब विलपति is also applicable to the case of Śāgarikā (cf. सागरिका हा तात हा मातः एवेदानीमहम् अनाथाश्रया etc.). In the fourth s'loka जितम् etc., by the general prosperity, the prosperity of the king Udayana by the marriage with Śāgarikā is meant. Thus the fourth s'loka suggests the plot as developed in the fourth Act. Here षोडशपदा नान्दी, the definition of पद being—

“श्लोकपादं पदं केषित् सुप्तिङन्तमथापरे ।

परेऽवान्तरवाक्यैकस्वरूपं पदमूचिरे ॥” नाट्यप्रदीपः

Here the श्लोकपाद is technically regarded as a पद । But the provision of षोडशपदा नान्दी is not generally found. The general provision regulating the number of पद is “नान्दी पदैर्द्वादशभिरष्टाभिर्व्यं पदैकत” । We quote here from Bharata's Nāṭyaśāstra (Baroda Ed. Ch. V) :—

“सूत्रधारः पठेन्नान्दी मध्यमं स्वरमाश्रितः ।

ततः पदैर्द्वादशभिरष्टाभिर्वाप्यलङ्कृताम् ॥१०८॥

नमोस्तु सर्वदेवेभ्यो विजातिभ्यः शुभं तथा ।

जितं सोमेन वै राज्ञा (cf. :—verse IV) शिवं गीत्राङ्गणाय च ॥११०॥

ब्रह्मीक्षरं तथैवास्तु कृता ब्रह्मविषया ।

प्रशास्त्रे मां महाराजः पृथिवीं च ससागराम् ॥१११॥

राष्ट्रं प्रवर्षतां चैव रङ्गस्थाशा सज्जहत् ।

प्रेक्षाकर्तुर्महान् चर्मा भवतु ब्रह्मभावितः ॥११२॥

काव्यकर्तुं यं शशास्तु धर्मस्यापि प्रवर्षताम् ।

पृथ्वया ज्ञानया नित्यं प्रीयन्तां देवता इति ॥११३॥

एवं नान्दी विधातव्या यथावज्ञापयान्विता ॥११५॥

In मन्दारमन्द the regulation of the पदः in नान्दी is found as :

“अष्टाभिर्दशभिः श्रेष्ठा तथा द्वादशभिः पदैः ।

अष्टादशपदैर्वापि द्वाविंशत्या पदैर्युता ॥” —

The rhetorician विद्यानाथ is of opinion that the limitation of the number of the पदः in a नान्दी is not strictly observed— cf : ‘कैश्चिन्नान्दां पदनियमो नामुपपन्नः’ । In any case the नान्दी of रत्नावली is comparatively of abnormal length. नान्दान्ते—After the Nāndi. This expression just after the four fore-going s’lokas indicates that those s’lokas constitute the नान्दी । If this expression had come just before the fore-going s’lokas as is the case with some old Mss. of विक्रमोर्वशी of Kālidāsa then these s’lokas would have been included within the drama proper, and then the question of the पदः would not have arisen. The definition of नान्दी is—

“नन्दन्ति काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदाश्च सन्तः ।

यथादलं, सच्चनसिन्धुहंसो तथ्यादियं सा कथितेह नान्दी” ॥—नाट्यप्रदीपः ।

“आशीर्वाचनसंयुक्ता सुतिर्यङ्मात् प्रयुज्यते ।

देवविजयपादीनां तथ्यान्नान्दीति संज्ञिता ॥”

The नान्दी is here a part of पूर्व्वरङ्ग which acc. to Bharata consists of twenty-two parts with प्रत्याहार and others. But all other parts of पूर्व्वरङ्ग being left out in later times, नान्दी as essential for averting evils attending the performance of the drama, is retained as indispensable ; cf :—

“यथाव्यवस्तुनः पूर्व्वं रङ्गविज्ञोपशान्तये ।

कुशीलवाः प्रकुर्व्वन्ति पूर्व्वरङ्गः स उच्यते ॥

प्रत्याहारादिकान्यङ्गान्यस्य भूयांसि यद्यपि ।

तथाप्यवश्यं कर्त्तव्या नान्दी विज्ञोपशान्तये ॥” साः दः ।

P. 10. सूत्रधारः—The stage-manager. सूत्रं धारयतीति सूत्र + धृ + शिच् (स्वार्थ) + ञच् by the rule “कर्मण्यण् । सूत्र means व्यवस्था (arrangement). ‘सूत्रं तन्व्यवस्थयोः’ इति मेदिनी । He who makes preliminary arrangement for introducing the drama is called सूत्रधार who is defined as—

“नाट्यीपकरणादीनि सूत्रमित्यभिधीयते ।

सूत्रं धारयतीत्यर्थे सूत्रधारी निगद्यते ॥”

The characteristics of सूत्रधार as enumerated by मातृगुप्ताचार्य are :—

“चतुरासीत्यनिष्ठातीऽनिकभूषासमाहतः ।

नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थं तत्त्ववित् ॥

नानागतिसंचारज्ञो रसभावविशारदः ।

नाट्यप्रयोगनिपुणो नानाशिल्पकथान्वितः ॥

छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः ।

तत्तदङ्गीतानुगलय-कलातालावधारणः ॥

अवधाय प्रयोक्ता च योक्तृणामुपदेशकः ।

एवं गुणगणोपेतः सूत्रधारीऽभिधीयते ॥”

His main function lies in the introduction of the drama proper after which he retires. Sutrādhāra is also identified with स्यादक whose presence is also found in some dramas.

अलमति etc.—This expression implies the uselessness of गान्धी being extended too far.

वसन्तीतृसवे—In the Spring-festival. वसन्तस्य उत्सवः (इष्टीतत्) तस्मिन् । This festival is celebrated in honour of Cupid on the 13th and 14th days in the bright half of the month of Chaitra. cf.

‘सधुमासे तु सम्प्राप्ते यत्कपले चतुर्दशी ।

प्रीक्ता मदनभञ्जीति सिद्धिदा तु मञ्जीत्सवे ॥

पूजयिष्यन्ति ये मर्त्तगास्तदङ्गभवपङ्कजैः ।

ते यान्ति परमं स्थानं मदनस्य प्रभावतः ॥

चैत्रे मासि चतुर्दश्यां मदनस्य मञ्जीत्सवः ।

लुगुप्सितोक्तिभिस्तत्र गीतवाद्यादिभिर्गुणम् ।

भगवांस्तुष्यते कामः पुत्रपौत्रसम्प्लिदः ॥ (तिथितत्त्वम्)

सबहुमानम्—with proper respect. बहुः मानः (कम्बधा) तेन सह विद्यमानं यथा स्यात् (बहु) तथा ; आह्वय-क्रियायाः विशेषणम् ।

नानादिग्देशागतैः—coming from various quarters and countries. Adj. to राजसमूहेन ।

पादपद्मोपजीविना—subsisting on the lotus-like feet. पादौ पद्मे इव (उपमितकम्बधा) तथीः उपजीवी (ईडीतत्) or पादपद्मे उपजीवितुं शीलं यस्य उपपदतत्—पादपद्मोप-जीव्+गिनिः । तेन । This shows that Shri Harsha was the paramount monarch commanding suzerainty over all other princes.

अपूर्ववस्तु etc.—Beautified by the construction of an attractive plot. नास्ति पूर्वं यच्चात् तत् (बहु) ; अपूर्वं वस्तु (plot) (कम्बधा) तेन अलङ्कृता (श्यातत्) । Here the poet tacitly gives a hint of the innovations that he has made on the original plot of the बत्सराजचरितम् ।

रत्नावली—The name of the नाटिका after the heroine रत्नावली the daughter of the king Simhala. नाटिका, सट्टक other small dramas are named after the names of their heroines. cf. ‘नाटिका. सट्टकादीनां नायिकाभिर्विशेषणम् ।’

श्रीवत्सपरम्परा—श्रीवत्साणां परम्परा (ईडीतत्) ; by hearsay.

प्रयोगतः—By way of representation. प्र-युज् + चञ् = प्रयोगः ।
प्रयोग + तसिच् (in श्या) = प्रयोगतः i.e., प्रयोगेण ।

सकलजन etc.—Adj. to राज्ञः । “Delighting the hearts of all people.” सकलाः जनाः (कर्मणा) तेषां हृदयानि (ईष्टीतृ) तेषां आत्मादीनि (ईष्टीतृ) तस्य । The epithet indicates the popularity attained by the King Shri Harsha.

अनुग्रहबुद्ध्या—अनुग्रहस्य बुद्धिः (ईष्टीतृ) श्या ।

यथावत्—In proper manner.

नाटयितव्या—should be represented. नट् + णिच् + तस्य + टाप् = कर्मणि ।

नेपथ्यरचनाम्—नेपथ्यस्य रचना (ईष्टीतृ) ताम् । नेपथ्य means ‘dress’
‘आकल्पवेषो नेपथ्यम्’ इत्यमरः । “रामादिव्यञ्जको वेषो नटे नेपथ्यमिष्यते”—भरतः ।

यथाभिलषितम्—As desired. अभिलषितमनतिक्रम्य (अव्ययीभावः) ।

आवर्जितानि—“Inclined” hence ‘attracted.’ आ- हञ् + णिच् + क्त
कर्मणि । Comp.—“आवर्जिता किञ्चिदिव सनाभ्याम्” etc.—Kumara. III.

सकलसामाजिकानाम्—of all audience. समाज + ठस् (इक) = सामाजिकः
who appreciates poetry ; सामाजिक is otherwise called सङ्गद्य ।
Definition of सङ्गद्य as given by अभिनवगुप्त is :—

‘येषां काव्यानुशीलनाभ्यासवशाद् विशदीभूते मनोमुकुरे ।

वर्णनीयतन्मयीभवनयोग्यता ते हृदयसंवादभाजः सङ्गदयाः ॥’

—ध्वन्यालोकलीचनम् ।

निश्चयः—conviction. निः- चि + ञप् ।

P. 12. परिषद्—Assembly (here audience by लक्षणा). परि-
सद् + क्तिप् ।

गुणग्राहिणी—Adj. to परिषद् । The audience should always
be in the disposition of appreciating the merits of the poetry
or drama.

कानि—Attractive. Adj. to कृत्स्नराजचरितम् । The story of the

king Udayana was very popular at that time (See Intro). The story of वत्सराज is described as an ancient legend in the Buddhist Sanskrit work दिव्यावदान etc. (See Intro).

वत्सराजचरितम्—वत्सराजां राजा (ईष्टीतत्) तस्य चरितम् । वत्सराज is उदयन । The position of वत्स country will be clear from the notes on कौशांबी, the capital of वत्स (See ante).

एकैकम्—Each ; एकम् एकम् (बहु) by the rule “एकं बहुव्रीहिवत्”
'द्विकृत एकशब्दो बहुव्रीहिवत् स्यात्—भट्टोजिदीक्षितः ।

वाञ्छितफलप्राप्तेः—वाञ्छितं कर्म (कर्मधा) तस्य प्राप्तिः (वृष्टीतत्) तस्याः । The वाञ्छितफल is here the successful representation of the drama.

महाग्योपचयात्—Due to excessive good fortune of mine. मम भाग्यम् (ईष्टीतत्) तस्य उपचयः (ईष्टीतत्) तस्यात् ।

समुदितः—Assembled. सम्—उत्—इ + क्त कर्त्तरि । This s'loka is an example of प्ररोचना of भारती ङिति as it attracts the mind of the audience by means of speaking highly of circumstances ; cf. “उन्मुखीकरणं तव प्रशंसातः प्ररोचना”—दशरूपक ।

सङ्गीतकम्—सङ्गीतम् एव इति सङ्गीत + स्वार्थे क । सङ्गीतकम् here means music in general ; cf. “शृणुं गीतं तथा वाद्यं त्रयं सङ्गीतमुच्यते” सङ्गीत-रत्नाकर ।

Change of voice :—श्रीहर्षेण निपुणेन कविना (भूयते), एतया परिषदा गुणसाहिष्ण्या (भूयते)...वत्सराजचरितेन वारिणा (भूयते)...अन्धभिः दृष्टैः (भूयते) । एकैकेन वत्सना...पदेन (भूयते) । अनेन...सर्व्वेण...गणैः समुदितेन (भूयते) ।

P. 13. नेपथ्याभिमुखम्—Towards the green-room. नेपथ्यस्य अभिमुखम् (ईष्टीतत्) ; मुखमभि (अव्ययीभावः) । Here नेपथ्य means जबनिका or screen—

“नेपथ्यं स्याज्जबनिका रङ्गभूमिः प्रसाधनम्” इत्यमरः ।

अप्यदीयम्—ours ; अन्नाकम् इदम् इति अन्नाद + ह (ईय) ।

P. 15. S'loka 6. हीपात्—Here refers to सिंहलहीमे whence the heroine was brought.

घटयति—Brings about the union.

अभिमुखीभूतः—turned towards one's face i.e., favourable.

अभिमतम्—A desired person. अभि - मन् + क्त ।

This verse is the बीज or the germ of the play which tacitly refers to what will take place throughout the drama—

cf. “अल्पमात्रं समुद्दिष्टं बहुधा यद् विवर्षति ।

फलस्य प्रथमो हेतुर्बीजं तदभिधीयते ॥” साः दः

The metre is here आर्या ; definition given in Sans. Tika.

भरतपुत्र—Actor. “भरता इत्यपि नटाः” इत्यमरः । Bharata Muni is the author of the नाट्यशास्त्र ; the first batch of actors were his hundred sons. So subsequent actors are also called his sons.

P. 16. गृहीतयौगन्धरायण etc.—Taking the role of Yaugandharáyana. यौगन्धरायणस्य भूमिका (गृहीतत्) गृहीता यौगन्धरायणभूमिका येन (बहु) सः । भूमिका means ‘role’ ‘part’—‘भूमिका रचयिता स्याद् वेषान्तर-परिग्रहे’—मेदिनी ।

प्रस्तावना—प्रस्तूयते अनया इति प्र—स्तु + लुट् (अन) करणवाचि + टाप् । The prologue by which the subject-matter is introduced. Definition :—

“नटी विदूषको वापि पारिपाश्विक एव वा ।

सुत्रधारण सङ्गिताः संलापं यत्र कुर्वते ॥

चित्रैर्व्याकौः स्वकार्यार्थैः प्रस्तुताच्चेपिभिः निधः ।

आमुखं तत्तु विशेयं नात्मा प्रस्तावनापि सा ॥” साः दः

प्रस्तावना is divided under five heads such as :—उद्घाटकः कथोद्घातः, प्रयोगातिशयः, प्रवर्णकम्, and अवलम्बितम् । Here in this play, the

कथीकृत प्रस्तावना is applicable, as the dramatic subject-matter is introduced with the speech of the स्वधारः viz., वीपात् etc. The definition of कथीकृतः as given in Darpana is :—

“स्वधारस्य वाक्यं वा समादायार्थमस्य वा ।

भवेत् पात्रप्रवेशश्चेत् कथीकृतः स उच्यते” ॥

P. 18. सिद्धादेश etc.—Siddhas are those who have attained superhuman powers (अचरित्ति etc.,) such as foretelling what cannot be known otherwise. This expression alludes to the fact that रत्नावली, the daughter of the king of Simhala, was predicted by a foreteller that he who would marry the princess would be a paramount monarch. (See Intro).

सिंहलीश्वरदुहितुः—refers to रत्नावली । The name Simhala is derived after the name of a king Simhabāhu otherwise named Simhala who was born of a lion that was subsequently killed by him. The king Simhabāhu and his descendants since then were called Simhalas after whom the land was named Simhala-pura. The legend is found in Pāli Mahāvamsa.

प्रवहणभङ्गनिमग्नायाः—प्रवहण means ‘ship.’ प्रवहणस्य भङ्गः (ईडीतत्) तेन निमग्ना (drowned) (श्यातत्) तस्याः । नि - नसृज् + क्त + टाप् स्त्रियाम् ।

फलकासादनम्—Attainment of a plank (फलक) । फलकस्य आसादनम् (ईडीतत्) आ - सद + णिच् + लुपट् ।

कौशाब्धीयम्—Belonging to Kaushāmbi. कुशाब्धेन निर्द्दिता इति कुशाब्ध + क्ण् by the rule “तेन निर्द्दिताम्” इति क्ण्, स्त्रियां ऊपी - कौशाब्धी । कौशाब्धी भवः इति कौशाब्धी + इ (ईय) by the rule “इडाब्धः” - कौशाब्धीयम् । कौशाब्धी the capital of the वत्स kingdom, is named after its

founder कुशाब्ज the son of कुश, the tenth in descent from पुकरवत् ।

cf. ब्रह्मयीनिर्गङ्गनासीत् कुशी नाम महातपाः ।

अस्मिन्-व्रतधर्म्यः सञ्जनप्रतिपूजकः ॥ १

स महात्मा कुशीनायां पुंतायां सुमहात्मनाम् ।

वैद्व्यां जनयामास चतुरः सदृशान् सुतान् ॥ २

कुशाब्जं कुशनाभश्च अर्त्तारजसं वसुम् ।

...

...

...

कुशाब्जस्तु महातेजाः कौशाम्बीमकरोत् पुरीम् ॥” ६

रामायण—आदि—३२ अः ।

कौशाम्बी is identified by Cunningham with the Kosam village on the Jumna about 30 miles above Allahabad. Hence an idea of the Vatsa kingdom extending from the border of the Punjab to the border of Magadha (from west to east) and from the Himalayas to the border of the Avanti kingdom can be comprehended. In order to strengthen the basis of the kingdom Yaugandharáyana wanted to bring about an alliance among Vatsa, Magadha and Avanti kings by matrimonial connections as given in खड्गवासवदत्त and कथासरित्सागर ।

तदवस्थायाः—सा एव अवस्था यस्याः (बहु) तस्याः ।

सम्भावम्—Paying respect to ; finding out or taking care ; सम्—भू + णिच् + क्तृट् ।

प्रत्यभिज्ञानम्—By way of recognition. अभिज्ञायते अनेन इति अभि—ज्ञा + क्तृट् करणे । प्रतिगतं अभिज्ञानम् (प्रादि) तस्यात् । Here the minister refers to the incident in which a merchant rescuing रत्नावली from the sea made her over to Yaug, who recognised her to be the princess of Simhala by her jewel-necklace.

कीशलोच्छितये—कीशलस्य उच्छितिः (ईषीतम्) तस्यै ; उत्- छिद + क्तिन् = उच्छिति (extirpation). The king of Kosala was Udayana's rival. After he was extirpated, the next political move of उदयन was to make an alliance with the powerful royal family of Magadha which was the next border kingdom in the east. The Kosala kingdom was bordered by the Vindhya mountains in the North. It was ruled over by Kusha one of the sons of Ramachandra. It can be fairly identified with the modern province of Berar or Gondwana.

निष्पन्नप्रायम्—Adj. to प्रभुप्रयोजनम् । निष्पन्नः (accomplished) प्रायः (बाहुल्यं, most part) यस्य (बहु) तत्—‘प्रायो मरणानग्रेण हृत्वा बाहुल्यतुल्ययोः’—मेदिनी ।

धृतिम्—Satisfaction. cf. “चक्षुर्बध्नाति न धृतिं तद्रूपातीकदुर्लभितम् ।”—विक्रमोर्व्व ।

भृत्यभावः—Servitude. भृत्यस्य भावः (ईषीतम्) ; cf. “सेवां लाघवकारिणोऽकृतधियः स्थाने षड्विंशतिं विदुः”—मुः राः ।

Here prevails ‘परिकर’ an aspect of मुखसन्धि ; as the subject-matter that is to happen is given here in fair detail.

P. 20. St. 7. दत्तहस्तावलम्बे—The helping hand of fate being held out. हस्तस्य अवलम्बः (आश्रयः) (ईषीतम्) ; दत्तः हस्तावलम्बः यस्मिन् (बहु) यस्मिन् ; Adj. to प्रारम्भे । अवलम्ब means ‘support’,

दैवेन दत्तहस्तावलम्बे—Here the construction is justified by the dictum ‘सापेक्षत्वेऽपि गमकत्वात् समासः’ ।

हृदिहीतो—The cause of prosperity.

स्वैच्छाचारी—Acting on one's own will. स्वैच्छया चरतीति स्वैच्छा - चर् + चिनि; by the rule “सुव्यञ्जातो चिनि; etc.”

N. B. The minister here means to say that though he has done everything on his own responsibility without the knowledge of the King and though his mission of doing good to the King is on the verge of being fulfilled under various favourable circumstances, yet he is afraid of his master who might think otherwise.

The metre in this shloka is शालिनी which is defined as “मानी गौ चैच्छालिनी वेदलोकीः” । The scansion is—

म	त	त	ग ग
— — — —		— — — —	
म्रा र ऋ णिन्, स्त्रा मि		नः व डि हे ती,	

The pauses (यति) are on the 4th and the 11th syllables.

The figure of speech is उत्प्रेषा ।

Ch. of Voice.....आन्त्या.....भूयते । स्त्रेच्छाचारिणा.....भीतेन (भूयते) ।

The shloka is an example of परिभास an aspect of मुखसन्धि ।

P. 21. अभिहृन्मान etc.—Beaten. अभि - हन् + मानच् कर्म्मणि । अभि-हृन्मानः सदुसदृशः (कर्म्मधा) तेन अनुगतं (श्यातत्) तादृशं गीतं (कर्म्मधा) तेन मधुरः (श्यातत् or सुप्सुपा) ।

समुच्चरति—Rises ; उत् + चर् becomes चात्मनेपद when used transitively by the rule “उदयः सकर्म्मणात् ।” Here it is intransitive.

चर्चरीध्वनिः—This is a sort mixture of sound produced by the clapping of hands accompanied with song—“चर्चरी गीतमेदे स्यात् केशमित्कारमन्दयोः”—ह्रस्वः ।

मदनमह etc.—Adj. to पुरजलप्रदीपम् । ‘What is enhanced by Cupid-festival.’ मदनस्य महः (हृष्टीतत्) तेन मदीयान् (श्यातत्) तम् ।

नह meant उत्सव । “नहसूतवतेजसीः” । नहत् + ईयसुन् द्वितीयैकवचनम् = महीयांसम् ।

पुरजन-प्रनोदम्—The rejoicing of the citizens. पुरस्य जनाः (ईषीतत्) तेषां प्रनोदः (ईषीतत्) तम् ।

Shloka 8. This shloka admits of double meaning. The king उदयन is compared with कुसुमचाप ।

विश्रान्त etc.—(1) Whose talk about the war has ceased (King) (2) whose talk about the body has ceased (Cupid). विश्रान्ता वियहस्य कथा यस्य (बह्) सः । वियह means ‘body’, ‘war’—

“गात्रं वपुः संहृणनं शरीरं वध्नां वियहः”—चमरः ।

“वियहः कायविस्तारविभागे ना रणोऽस्तियाम्”—मेदिनी ।

The king उदयन has been relieved of all troubles of war owing to the adversaries being totally vanquished. The god of love also being reduced to ashes by Shiva, no talk about his having a body (वियह) arises.

रतिमान्—(1) causing delight (रति) to the people (King), (2) with Rati as his wife (Cupid).

जनस्य चित्ते वसन्—(1) The popular king wins the heart of people ; (2) The god of love dwells in the mind as he is called मनसिज ।

प्रियवसन्तकः—(1) with Vasantaka (the name of the विदूषक) as his favourite (King) ; (2) with spring season (वसन्त) as his companion (Cupid). प्रियः वसन्तकः यस्य सः (बह्) or प्रियः वसन्तः यस्य सः (बह्), समासान्त-कप्प्रत्ययः ।

निजमहीत्सव etc.—निजः महीत्सवः (कार्योधा) तस्य दर्शनम् तस्यै । निज means ‘own’. ‘स्वके मिले निजं विपु’ । In the case of the King

निजनहीत्सव means the festival celebrated by the King himself. In the case of Cupid, the festival is named after him (मदनमहीत्सव) ।

अमुपैति—comes ; अभि + उप + इ + लट् ति । Conj. एति, इतः, यन्ति ।

This shloka indicates that उदयन is a धीरललित नायक । “निश्चिन्तो धीरललितः कथासक्तः सुखी चतुः” । The figure of speech is here श्लेषानुप्राणितोपमा । This cannot be a pure case of श्लेष as in ‘सम्प्राप्तं मकरध्वजेन’ etc.

The metre is here वसन्ततिलक । “श्रेयं वसन्ततिलकं तभजा जगौ गः” ।

The scansion is—

त	भ	ज	ज	ग	ग
वि	श्रा	न्त	वि	ह	क
थी	र	ति	मा	ज्ज	न
स्य					

This metre contains 14 syllables in each पाद ।

Ch. of Voice. विश्रान्त-विश्रद्धकथेन रतिमता.....वसता प्रियवसन्तकेन.....
पर्यात्सुकेन वत्सियरेण कुसुमचापेन अमुपैयते ।

विष्काशकः—Here it is a Prelude (sometimes it also serves as an Interlude).

The utility of this prelude is to connect links of the main plot with some important matters which are not represented on the stage ; तल्लक्षणम् :—

‘वृत्तवर्तिष्यमाणाणां कथाश्रानां निदर्शकः ।

सञ्चितार्थस्तु विष्काश आदावङ्गस्य दर्शितः ॥’

N. B. In this विष्काशक, योगम्बरायण has merely referred to the

prophecy of the सिद्ध, the shipwreck of रत्नावली etc., which are not to be represented in the drama proper.

विदूषकः—He is the court-wit, a constant companion of the king in the harem affairs. His characteristics are enumerated as :—

“नर्कभेदप्रयोगशी हास्य-कृत्रायकस्य च ।

नर्कवादी स वै नर्कसचिवस्य विदूषकः ॥”

“कुसुमवसन्तादभिषः कर्मवपुर्वेषभाषादैः ।

हास्यकरः कलहरतिर्विदूषकः स्यात् स्वकर्मज्ञः” ॥ साः दः

M. Willams says, “His attempts at wit are never very successful and his allusions to the pleasures of the table of which he is a confessed votary, are absurd contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit” etc.

P. 24. Shloka. 9. निर्जितशत्रु—Adj. to राज्यम् ; निर्जिताः शत्रवो यस्य (बहु) तत् । This indicates the King to be free from all outward troubles.

योग्यसचिवे—Refers to योग्यस्वरायण । युज् + ण्यत् or योग + यत् = योग्यः ; योग्यः सचिवः (कर्मधा) तस्मिन् ।

भरः स्वतः—charge given ; नि - चस् + क्त कर्मणि । भृ + चप् = भरः ।

सम्यक्-पालन etc.—Adj. to प्रजाः । पालन is protection and लालन is ‘caressing’, ‘fondling’, ‘bringing up’. लल् धातु + णिच् + क्त कर्मणि —लालित ।

प्रशमिताश्वि etc.—Adj. to प्रजाः ; प्र - शम् + णिच् + क्त = प्रशमित । उपसर्ग means—calamity, ‘उपसर्गः पुमान् रोगभेदोपग्रहयोरपि’ इति मेदिनी । नास्ति शिवः येषां (बहु) ते अश्विषाः । तादृशाः उपसर्गाः (कर्मधा), प्रशमिताः अश्विषोपसर्गाः यासां (बहु) ताः । This indicates how उदयन was dutiful as a king.

प्रद्योतस्य सुता—Refers to वासवदत्ता । But in the कथासरित्सागर वासवदत्ता has been called the daughter of चक्षुमहासेन of Avanti. प्रद्योत was the king of Magadha who was his adversary and at last with a view to forming an alliance with Magadha, योगेश्वरायण got पद्मावती the daughter of प्रद्योत married with उदयन by tricks. From the account of the कथासरित्सागर वासवदत्ता cannot be the daughter of प्रद्योत । In the Meghaduta वासवदत्ता has been described as the daughter of प्रद्योत and there the commentator attributes प्रद्योत to be another name of चक्षुमहासेन । From an account of Pradotanna family given in the ललितविस्तर it can be fairly gathered that the प्रद्योत family reigned independently of Magadha. Now it can be concluded that Shri Harsha did not mean to refer to a particular person प्रद्योत by name but meant to refer to the प्रद्योत family from which चक्षुमहासेन might have descended.

वसन्त-समयः—spring-time.

N. B. The King here means to say that he is feeling pleasure not only for the spring festival that is in course ; but or all other favourable circumstances which he as a king should not overlook. The god of love may rejoice at the festival being celebrated in his name, but as regards his own case he derives pleasure due to the collocation of propitious circumstances in which he has the good of fortune of being put.

The metre is here शार्दूल-विक्रीकृतम् । As the King means to put his own case as superior to that of the god of love, so it is an example of व्यतिरेकालङ्कारभङ्गिः । The figure of speech व्यतिरेक is not clearly put forth.

Ch. of voice. निर्वर्तयन्मुखा राज्येन (भूयते).....समसेन समसेन भरीष

(भूयते) ; प्रजाभिः सत्यकपालनखालिताभिः प्रशमिताशीषोपसर्गाभिः (भूयते) ; प्रचीतस्य सतया (भूयते) ; वसन्तसमयेन त्वया च (भूयते).....कामेन धृतिः उपेयताम् ।... मङ्गता उत्सवेन (भूयते) ।

P. 26. मधुमत्त etc.—Adj. to मदनमङ्गीत्सवस्य । मधुमत्त—drunken with wine 'मधु मद्ये पुष्परसे' । स्वयं'ग्राह—voluntary catching of hands or embracing. शृङ्गक—Syringe. 'शृङ्ग' प्रभुत्वे शिखरे चित्रे श्रीकृष्णायम्बके' इति मेदिनी । नागरजन—citizen. मधुना मत्ताः (श्यातत्) तादृशः कामिनीजनाः (कर्मधा) तेषां स्वयं'ग्राहः (ँहीतत्) तेन गृहीतं (श्यातत्) तादृशं शृङ्गकं (कर्मधा) तादृशं जलं (कर्मधा) तस्य प्रहारः (ँहीतत्) तेन मृत्युक्ताः (श्यातत्) नागराः जनाः (कर्मधा) तैः जनितं (श्यातत्) तादृशं कौतूहलं यस्मिन् (बहु) तस्य ।

सुतत etc.—Adj. to मदनमङ्गीत्सवस्य । सुतत—perfectly round. मृदङ्ग— a musical instrument. रथ्यामुख—opening of the street. प्रकीर्णः etc.—Adj. to मदनमङ्गीत्सवस्य । पटवास—red powders. पिङ्गरित—rendered yellow. पिङ्गरः सञ्जातः इति पिङ्गर + इतच् (जातार्थे), परां कोटिम् अधिरोहति—Attaining the utmost limit. "अत्युत्कर्षायः कोट्यः" इत्यमरः ।

P. 28. Sloka 10. पिष्टातकौर्षः—with heaps of पिष्टातक (चावीर) । पिष्टातकस्य षोधाः (ँहीतत्) तैः ।

कुङ्कुमचोद etc.—Adj. to पिष्टातकौर्षः । कुङ्कुमानां चोदः (चूर्णः) (ँहीतत्) तदवत् गौराः (red) (उपमित कर्मधा) तैः । 'गौरीरुणे' इत्यमरः ।

ज्ञातदिवस etc.—Adj. to पिष्टातकौर्षः । दिवसस्य मुखम् (ँहीतत्) ज्ञातं दिवसमुखं यैः (बहु) तैः । दिवसमुख—dawn. 'प्रत्यूषोदमुखम्' इत्यमरः ।

N. B. Heaps of red पटवास powders being thrown into air, on all sides a reddish tinge corresponding to the reddish hue of the early morning was being observed.

कैङ्करातैः—By किङ्किरात (Ashoka) flowers. किङ्किराताणां विकारः इति किङ्किरात + कण् ।

भरणमितशिरः etc.—भरणेण नमितं (श्यातत्) तादृशं शिरः-शेखरं येषां (बहु) तैः । भर—weight. नमित—caused to bend down. शेखर—tips, Diff. Read. भरणमित-शिखैः शेखरैः कैङ्किरातैः । Here कैङ्किरातैः is adj. to शेखरैः । कैङ्किरातैः शेखरैः means 'the tips of Ashoka flowers'.

वेषाभिलक्ष्य etc.—Adj. to कौशाब्धी । वेष means dress and ornaments. अभिलक्ष्य—to be noticed. वित्तेश—Kuvera. कोश—treasury वेषेण अभिलक्ष्यः (श्यातत्) तादृशः स्वभिभवः (कर्मधा) तेन विजितः (श्यातत्) तादृशः अशेषवित्तेशकोशः यया (बहु) सा । वित्तेशस्य कोशः (ईष्टीतत्) अशेषः वित्तेशकोशः (कर्मधा) । कोश means wealth. 'कोशोऽस्त्री कुड्मले खड्गपिधानेऽर्थोच-दिभ्योः' ।

शतकुम्भ etc.—Adj. to कौशाब्धी । शतकुम्भ—gold. कुम्भ means cave. शतकुम्भ is mountain. Because gold is believed to be found in the mountains, it is called शतकुम्भ । शतकुम्भस्य द्रवः (liquid) (ईष्टीतत्) तेन खचितः (श्यातत्) तादृशः जनः यस्याः (बहु) सा ।

एकपीता—Adj. to कौशाब्धी । Having yellow as the only colour. i. e., entirely yellow. एकः पीतः (yellow) यस्याः (बहु) सा । Here figure of speech is उदात्त, as the लोकातिशय-सम्पत्ति of कौशाब्धी is described. cf. 'लोकातिशयसम्पत्तिर्वर्णोदात्तमुच्यते'—साः दः । The उदात्त has been accentuated by उत्प्रेक्षा । The metre is जगधरा ।

Ch. of voice. वेषाभि—कौशया शतकुम्भ—जनया एकपीतया कौशाब्द्या विभायति ।

Shloka 11. धारायन् etc.—Adj. to प्राङ्गणे । धारायन्—a fountain. विमुक्त—discharged. पयःपूरः—showers of water. ज्युते—flooded. धाराणां

यन्माषि (ईष्टीतत्) तैः विमुक्तं (श्यातत्) तादृशं पयः (कर्मधा) तस्य पूरः (ईष्टी-
तत्) तेन क्षुते (श्यातत्) ।

सान्द्र-विमर्दं etc.—Adj. to प्राङ्गणे । सान्द्र—heavy. विमर्दं—treading.
सान्द्राः विमर्दाः (कर्मधा) तदुत्थितः कर्द्दमः (प्राकपार्थिववत् समासः) तस्मिन् कृता
(७मीतत्) तादृशी क्रीडा यस्मिन् (बहु) तस्मिन् ।

प्राङ्गणः—‘क्षान्यचः’—इति शत्वम् । उपसर्गस्थात् निमित्तात् परस्य अच उत्तरस्य
कृतस्यस्य नस्य शत्वं स्यात्—भट्टोजिः ।

उद्दाम etc.—Adj. to चरणन्यासैः । उद्दाम—boisterous. प्रमदा—young
women. उद्गतं दाम (गङ्गला) यासां (बहु) ताः उद्दामाः । तादृशः प्रमदाः
कर्मधा) तासां कपोलं (७मीतत्) तस्मात् निपतत् (५मीतत्) यत् सिन्दूरं
(कर्मधा) तस्य रागः (ईष्टीतत्) तेन अरुणाः (श्यातत्) तैः ।

सैन्दूरी क्रियते—सिन्दूरेण रक्तम् इति सिन्दूर + अण् = सैन्दूरम् । असैन्दूरं
सैन्दूरं क्रियते इति सैन्दूर + अभूततत्त्वावाये चि + क्त + लट्, ते कर्मणि । ‘सिन्दूरं
क्रियते’—इति वा पाठः ।

पुरः कुङ्किमम्—the paved floor in the front.

The metre is here शार्दूलविक्रीडित ।

Ch. of voice,.....जनः.....सैन्दूरीकरोति ।

सुविदग्ध etc.—Adj. to विलसितम् । सुविदग्ध—clever. ‘छिकी विदग्धः’
इत्यमरः । सुविदग्ध is so called as his ignorance has been completely
burnt by the fire of knowledge. सीत्कार—hissing sound. सुविदग्धाः
जनाः (कर्मधा) तेषां जलभरितशङ्ककानि (ईष्टीतत्) तेषां जलं (ईष्टीतत्) तस्य
प्रहारः (ईष्टीतत्) तस्मात् मुक्तः (सुप्सुपा) तादृशः सीत्कारः (कर्मधा) तेन
मनोहरम् (श्यातत्) । मनस्—उ + अच् ।

वारविलासिनी—courtezans. वारस्य (समूहस्य जनस्य) विलासिनीः । Those
who give delight to various people. ‘वारसंचातसञ्चयाः’ इत्यमरः ।

P. 30. Shloka 12. This shloka admits of double meaning.

भुजङ्गलीकः—(1) The dissolute people, (2) the world of snakes.
'भुजङ्गी विटसर्पयोः' ।

मणिविभूषण etc.—(1) With the flood of rays of jewel-ornaments ; (2) with flood of rays issuing out of gems likened unto ornaments (on the head of the serpents). मणीनां विभूषणानि (इष्टीतत्) तेषां रश्मयः (इष्टीतत्) तेषां जालानि (इष्टीतत्) तैः or मणयः विभूषणानीव (उपमानकच्छेदा) etc.

N. B. The serpents residing in the Pátála region have gems on their heads and by the rays of those gems the dark regions of Pátála are sometimes illuminated.

उद्यतफणा etc.—Adj. to भुजङ्गलीकः । (1) With syringes raised up like hoods of snakes (2) with hoods raised like syringes. उद्यताः फणाः (कर्णधा) तेषाम् आहतिः इव आहतिः येषां (बहु) तानि । तादृशानि शङ्खकानि यस्य (बहु) सः । Or फणानाम् आहतिः (इष्टीतत्) फणाहतिः ; सा शङ्खकानि इव (उपमित समास) by rule "उपमितं व्याघ्रादिभिः" etc., व्याघ्रादेराहति-गणत्वात् । उद्यतानि फणाहति-शङ्खकानि यस्य (बहु) सः ।

संस्मरयति—Reminds ; सम्- स्मृ + णिच् + लट् ति ।

ऋत्नत्वं is by the rule 'मितां ऋत्नः ।' But when excessive eagerness (चाप्यान) is to be indicated the form will be संस्मरयति । Here संस्मरयति governs the 2nd case-ending माम् by rule "गतिबुद्धि-प्रत्ययसामर्थ्यशब्दकार्थ्याकार्थ्यापानयिकर्ता स चो" । The root स्मृ is to be regarded as being included within बुद्धार्थक (knowledge) roots, so its विजन्त form governs the 2nd case-ending, otherwise it would have governed the 3rd case-ending. स्मरयति here means स्मरणजन्य-ज्ञानं जनयति ।

The sentence अयं भुजङ्गलीकः माम् पातालं संहरयति most probably alludes to the incident of उदयन's early life when he rescued a snake from the clutch of a S'abara and as a reward obtained the lute वीणवती (See intro.)

The metre is here वसन्ततिलकम्, The figure of speech is here श्लेषानुप्राणितोत्प्रेक्षा mixed with अरणाजकार. The definition of अरणाजकार "सदृशानुभवाद वस्तुवृत्तिः अरणाजमुच्यते"—साः दः ।

Here the similarity of पाताल having भुजङ्गलीक with their syringe-like hoods etc., being put forth, the idea of the nether regions is aptly brought to the mind of the King. Hence it is a case of अरणाजकार ।

Ch. of Voice.....—शङ्ककेन भुजङ्गलीकेन.....अहं संवर्धे ।

P. 31. मदनवशविसंभ्रूलम्—Adverb, to नृत्यन्ति ; विसंभ्रूलम्—unsteadily. मदनवशेन विसंभ्रूलम् (श्यातत्). मदनवश—the influence of passion.

वसन्ताभिनयम् नृत्यन्ती—dancing indicative of the spring-festival.

P. 32. द्विपदीखण्डम्—A portion of द्विपदी । द्विपदी is a kind of Prakrita metre having two पादs divided into two parts each of which contains 13 मात्राs. The definition of द्विपदी as given in प्राकृत-पैङ्गल is :—

आह्वन इन्दु जल्य ही पदमहि
दिक्कह वेवि धवाहरं ।

तह पादकलुषल परिसंखडवह

विविहचित्तमुन्दरं ॥ प्राकृत-पैङ्गल p. 257.

Here each of the पादs divided into two parts consists of 28 मात्राs । The metre is so named owing to its having two

पादः not in similarity with other metres that consist of 4 पादः ।

Sloka 13. कुसुमायुध etc.—This is an address to the spring season that is described as the companion as well as messenger of the god of love.

शिशिलित etc.—Adj. to दक्षिणपवनकः । Loosening the hard tie of sensitiveness i. e., with the advent of the spring season the ladies become overcome with the feeling of love and give up their sensitiveness.

Sloka 14. विकसितवकुल etc.—Adj. to युवतिसार्धकः । By whom the Ashoka and Vakula trees are caused to blossom. It is a poetic convention that the Asoka tree blossoms when struck with feet by young women and the Vakula tree blossom, when mouthful of wine is thrown at it by youthful ladies.

“पादाघातादशीकः विकसति वकुलं यीषितामाख्यमदैः” —साः दः

विकसित is here derived as वि - कस् + शिच् (चन्तर्भावी) + क्त कर्त्तृणि ।

उत्कण्ठित etc.—Adj. to युवतिसार्धकः । उत्कण्ठितानां प्रियानां मेलकः । Those who cause the anxious to be united, मेलयतीति मिल् + शिच् + क्तुल् ।

प्रतिपालन—Adj. to युवतिसार्धकः । Unable to wait further.

ताव्यति—pines away. तम् + लट् + ति (दिवादि) ।

युवतिसार्धकः—युवतीनां सार्धः (समूहः) + स्वार्थे क ।

Ch. of Voice. विकसितवकुलाशीककेन उत्कण्ठितप्रियमेलकेन प्रतिपालना-समर्थकेन युवतिसार्धकेन ताव्यते ।

Sloka 15. लब्धप्रसरैः—Getting the opportunity. Adj. कुसुमवाचैः । लब्धः प्रसरः यैः (यद्) ते ।

P. 33. कुसुमवार्णः—कुसुमानि च ते वारणाः (कर्मधा) तैः । The god of love has five flowers as his five arrows.

Cf.

"अरविन्दमशोकश्च चूतश्च नवमल्लिका ।

नीलोत्पलश्च पद्मैते पञ्चवारणस्य सायकाः" ॥

निर्भरः—Excessive.

Ch. of voice.....मधुमासिन.....क्रियन्ते । विध्यते.....कामेन ।

P. 34. S'loka 16. स्तनभर etc.—Adverb to श्रौङ्गण्या ; स्तनयोः भरः (इङीतत्) तेन विनमत् (श्यातत्) तादृशं मध्यं (कर्मधा) तस्य भङ्गः (इङीतत्) तस्मिन् अनपेक्षं (ङीतत्) नास्ति अपेक्षा (regard) यस्मिन् यथा स्यात् तथा (बहु) इति अनपेक्षम् । अनपेक्ष means regardless, without paying any heed to.

खण्डाम etc.—Obj. to त्यजति । खजः दाम (इङीतत्) तस्य शोभा (इङीतत्) ताम् । आकुल—dishevelled.

केशपाशः—Beautiful tresses of hair. पाश is used here in the sense of excellènce.

खीवायाः—Intoxicated. "मत्ते शोखीत्कटखीवाः" । खीत् + क्त = खीवः निपातनात् साधुः ।

द्विगुणतरम्—Here तर has been used in the sense of intensity.

N. B. The more the intoxicated woman is dancing and is thus moving her body vehemently, the more her anklets are making screaming sound as if out of pain.

खलः—tossed to and fro. वि - अच् (खेपथे) + क्त कर्मणि ।

कम्पानुबन्धान्—कम्पस्य अनुबन्धः (इङीतत्) तस्मात् । अनुबन्ध means, succession, continuation.

N. B. In this shloka the King describes the boisterous dance of a woman who was under intoxication.

The metre is here जगधरा । The figure of speech is here उत्प्रेक्षा ।

Ch. of voice. खलेन चाकुलिन, केशपाशिन विरचिता—शीभा त्यज्यते ।
नूपुराभ्यां पादलघाभ्यां आभ्यां क्रन्दते । व्यलेन.....हारेण हन्यते ।

P. 35. इताश्—Unfortunate (lit. whose hopes are gone)
इता आशा यस्य (बहु) सः तत्सम्बोधने ।

P. 38. दास्याः पुत्रि—Oh, the daughter of a maid-servant. It is used in the sense of opprobrium, when it is in this पुलक समास form. Here a woman may not actually be the daughter of a maid-servant, but in the compounded form दासीपुत्री, the woman must be the daughter of a slave-girl. The expression दास्याः पुत्रि is often heard to be used in the Sanskrit dramas by the Vidushakas towards the female attendants of the harem.

निर्व्वर्त्तयितव्या—should be performed. निर् + कृत + णिच् + तव्य + टाप् स्त्रियाम् ।

सन्निहित—Present ; सम् - नि + धा + क्त ।

स्वस्तिवाचनकम्—This means the benedictory saying uttered by a Bráhmāna. Here it means the gift to be received by the विदूषक as a result of his uttering benediction. स्वस्ति (कल्याण') वाच्यते अस्मिन् इति स्वस्ति—वच् + णिच् + लुट् अधिकरणे । स्वस्तिवाचनमेव इति स्वस्तिवाचन + क् स्थायें ।

P. 41. मलयमाकृत etc.—Adj. to मकरन्दोद्यानम् । मलयमाकृत—southern breeze. आन्दोलित—shaken. मुकुलायमान—budding, blossoming. सङ्गकारमञ्जरी—Mango-blossom. प्रतिबद्ध—formed. पटविस्तार—canopy.

मत्तमधुकर etc.—Adj. to मकरन्दोद्यानम् । मङ्गल—humming sound:

कीकिलापाप—songs of the cuckoo. सुखावह—pleasant. मत्ताः मधुकराः (कर्मधा) तैः मुक्तः (श्यातत्) तादृशः भट्टारः (कर्मधा) तेन मिलितः (श्यातत्) तादृशः कीकिलापापः (कर्मधा) सः एव सङ्गीतम् (कर्मधा) तेन सुखावहम् (श्यातत्) । आवहतीति आ - वह् + चच् पचादित्वात् आवहः meaning प्रापक । सुखस्य आवहः (ईडीतत्) ।

तवानमन etc.—showing respect at your arrival. Adj. to मकरन्दीयानम् । आगमने दर्शितः (सुप्सुपा) तादृशः आदरः येन (बहु) तत् ।

Shloka 17. This shloka admits of double meaning as the trees are compared with drunken persons.

उद्यद् etc.—having the lustre of an up-shooting coral. उद्यन् विद्रुमः (कर्मधा) तस्य कान्तिः इव कान्तिः यस्य (बहु) तैः । विद्रुम means 'coral' 'विद्रुमो रवभ्रमेऽपि प्रवालेशपि पुमानयम्'—मेदिनी । Adj. to किसलयैः ।

तावां त्विषम्—reddish hue ; त्विष् means कान्ति । N. B. Persons hard drunk assume a reddish hue in their face.

कलैः भृङ्गालीविहतीः—By sweet humming of swarms of bees. चाली means समूहः, कल means sweet. "ध्वनौ तु मधुराच्छुटे कलः" । भुजङ्गानाम् चाली (ईडीतत्) तस्याः विहतानि (ईडीतत्) । वि - ह् + क्त - विहत humming sound. इतीया च उपलक्षणे ।

अविशद्व्याहार etc.—Adj. to हुताः । Displaying the fun of inarticulate speech. न विशदः (clear) (नञ्त्तत्) । अविशदः व्याहारः (उक्तिः) (कर्मधा) तस्य लीला (ईडीतत्) तां विधति ये ते (उपपदतत्) । वि - आ + ह् + चञ् - व्याहारः, speech. "व्याहार उक्तिर्लपितम्"—अमरः । अविशद-व्याहारलीला - भृ + क्तिप् । The expression yields the meanings thus—(1) the trees with the humming bees are, as it were, speaking indistinctly, (2) as persons under intoxication speak unintelligibly.

मलयानिल etc.—shaken by the southern breeze. Adj. to शाखासमूहैः which is also द्वतीया by “इत्यन्धूतलचणे ।” मलयामतः अनिलः (शाकपार्थिववत् समासः) तस्य आहतिः (इष्टीतत्) तथा चलैः (श्यातत्) ।

घूर्णन्तः—reeling, moving to and fro. घूर्ण भ्रमणे + शतृ ।

N. B. (1) The trees are moving to and fro being tossed by the southern breeze, (2) as the drunken persons are found reeling under intoxication.

मधुप्रसङ्गजनिताम्—Adj. to भ्रान्तिम् । (1) Caused by the contact with मधु (spring season). (2) Caused by the contact with मधु (wine). भ्रान्ति—(1) movement (in the case of trees) ; (2) staggering (in the case of drunken persons).

N. B. The reading भ्रान्तिं प्राप्य मधुप्रसङ्गमधुना etc., is bad, as it is very difficult to be construed. So the either of the two readings (1) भ्रान्तिं प्राप्य मधुप्रसङ्गमधुना मत्ता इवामी द्रुमाः or (2) भ्रान्तिं प्राप्य मधुप्रसङ्गजनितां मत्ता इवामी द्रुमाः should be adopted for good construction.

The metre is here शार्दूलविक्रीडित and the figure of speech is उपमा with श्लेष । Some hold that it is a case of स्वभावोक्ति as the characteristics of a drunken person have been aptly described.

Change of Voice.—...विषद्विः.....—भृङ्गिः घूर्णद्विः मत्तैः.....द्रुमैः (स्थीयते) ।

P. 44. Shloka 18. गण्डूषसेकासवः—the mouthful of wine. गण्डूषसाक्षी सेकयेति (कर्मधा) or गण्डूषस्य सेकः (इष्टीतत्) तस्य आसवः (इष्टीतत्) ; आसव means wine—“मैरियमासवः शीघ्रः” इत्यमरः । The Vakula tree blossom by the mouthful of wine of the ladies. “विकसति वकुली शीवितामाख्यमदः” । वास्यते—is scented. बस् to make fragrant.

मध्वाताम्बे—Reddish with wine. आताम्ब means ईषत् ताम्ब ।

तद्वत्स्था मुखशशिनि etc.—This expression implies that the Champaka trees put forth their flowers by sweet smiles of ladies whose faces were rendered reddish by intoxication. The poetic convention is that the Champaka trees blossom when the ladies turn their sweet-smiling faces towards them ; cf. “पटुमृदुहसनाम्बपकः” etc.

चम्पकानि—Here means Champaka flowers. चम्पक + अण् = चम्पकम् अण् being elided by the rule “पुष्पमूलेषु बहुलम्” ।

भङ्गसार्थैः—भङ्गानां सार्थाः (समूहः) (श्यातत्) तैः ।

अशोकपादाहतविषु—when Ashoka trees were struck with feet ; cf. “पादाघातादशोकी विकसति ।”

रसितम्—Jingling sound. Different reading—रणतां नृपुराणम् construed with अनुरणनमाकर्ण्य ।

निर्भरम्—निःशेषी भरो यस्मिन् (बहु) तत् । Great.

अनुगीतैः—अनुगतानि गीतानि (प्रादितत्) तैः । Song sung after. The metre is here जगन्धरा and the figure of speech is उत्प्रेक्षा ।

Ch. of Voice.—...गच्छुषसेकासवं.....वकुलानि वासयन्ति । चम्पकैः भायते । भङ्गसार्थाः.....आरभन्ते ।

P. 47. निरन्तरीद्विज्ज etc.—Beautified with the flowers blooming closely. निर् नास्ति अन्तरं यस्मिन् तत् (बहु) निरन्तरम् उद्विज्जानि (सुस्पृष्टा) तादृशानि कुसुमानि (कर्षधा) तैः शोभते या इति शिनिः उपपदतत् ।

अकालकुसुम etc.—न (अन्यस्मिन्) कालः = अकालः तस्मिन् कुसुमसमुद्भूतः (उन्मीतत्) तस्मिन् शृङ्गालः (उन्मीतत्) तेन । The नञ् in अकाल indicates ‘otherness’ (तदन्यत्वं) । The नञ् is used in various senses, viz., “तत्साहचर्यमभावश्च तदन्यत्वं तदव्यता” etc. अकालः means अन्यः कालः ।

श्रद्धालु—means 'having confidence.' 'श्रद्धालुः श्रद्धया युक्तः' इत्यमरः ।
 श्रत् + धा - चालुच् ताच्छील्ये = श्रद्धालु ।

अनुदिनम्—Throughout these days. दिनं दिनम् इति (अथ्ययीभावः) ।

आयास्यते—is troubled. आ - यस् + णिच् + लट् ते कर्माणि ।

नवमालिका—This is a kind of creeper of which the flower is used as an arrow of Cupid.

प्रकाशम्—Loudly. This is a dramatic direction. "सर्व्वत्राज्यं प्रकाशं स्वाद्व्याज्यं स्वगतं मतम् ।"

दृष्टिगोचरम्—obj. to पतिता । दृष्टेः गोचरः (इष्टीतत्) तम् । गोचर means विषय । गावः (अक्षीणि) चरन्ति यस्मिन् इति गो + चर् + अधिकारणे चः i.e., in which the senses like eyes and others are concentrated.

मदनमङ्गीत्सव etc.—मदनस्य मङ्गीत्सवः (इष्टीतत्) तस्मिन् पराधीनः (उन्नीतत्) "परतन्त्रः पराधीनः" । Engaged in the Cupid-festival.

पुष्पावचयम्—Plucking of flowers. पुष्पाणाम् अवचयः (इष्टीतत्) अव - चि + चच् = अवचयः Plucking. There is a difference between अवचय and अवचाय । If the flowers or fruits are plucked by one's own hand then the form अवचाय is used. Bhattoji says "इत्तादान इत्यनेन प्रत्यासत्तिरादियस्य लक्ष्यते । पुष्पप्रचायः । इत्तादाने किम् ? इचायस्यानां फलानां यष्ट्या प्रचयं करोति । अवसेये किम् ? पुष्पप्रचयस्यौर्थेण ।" Cf.—बामन (काव्यालङ्कारम्)—"अवतरावचायश्चन्द्रीर्दोषकस्तत्त्वम्यासी बालानाम्" (५।१।४०) । But if those are plucked by means of a stick or other things then the form अवचय is used. Again, when the stealing of flowers by a thief is indicated then अवचय is used. Here from the expression पुष्पावचयं करोति it appears that Sāgarikā was plucking flowers from long trees by means of some other thing than hands.

P. 51. प्रयुजम्—The son of Krishna and Rukmini. He is

regarded as an incarnation of Kāmadeva who was burnt by Shiva, and Shiva afterwards repenting his deed allowed Kāma to be born again in the womb of Rukmini, as he was very much moved at the lamentation of Rati. Pradyumna killed Shambara a demon who stole Pradyumna from the lying-in-room ; and the latter was brought up in the demon's harem without his knowledge.

Shloka 19. कुतुमसुकुमार etc.—कुतुमम् इव सुकुमारा (उपमितकर्त्तृधा) तादृशी मूर्तिः यस्याः (बहु) सा ।

नियमेन—By observance of vows. तनुतरं मध्यम्—slenderer waist. Cf :

“वसने परिधृतं वसाना नियमचाममुखी धृतैकवेणिः ।

चतिनिष्करयस्य शुद्धशीला मम दीर्घं विरहव्रतं विभर्ति ॥”

Sákuntala.

मकरकेतोः—The fish-bannered god (Cupid).

पार्श्वस्था चापयष्टिः—Like the bow lying by the side. Here the image of प्रद्युम्न with his bow and arrows placed under the Ashoka tree is meant.

The metre is here चार्त्त्या and the figure of speech is उपमा ।

Ch. of Voice—मूर्त्ता...दद्यत्या.....पार्श्वस्था चापयष्ट्या...चामायते ।

P. 53. Shloka 20. This shloka admits of double meaning as Vāsavadattā is compared with a creeper clinging to a tree.

प्रत्ययमञ्जन etc.—(1) With your complexion brightened with a fresh auspicious bath (that the Queen took for adoring कामदेव) । (2) With the lustre (of the creeper) being brightened by a fresh sprinkling of water. प्रत्ययं मञ्जनम् (कर्त्तृधा) तस्य विशेषः (इडीतत्) तेन विविक्ता (श्यातत्) तादृशी कान्तिः यस्याः (बहु) सा । प्रत्यय means ‘fresh.’ वि—विच् + क्त = विविक्त, bright.

कौसुमराग etc.—(1) With the skirt of the cloth (of Vāsavadattā) being beautifully dyed with the scarlet colour of कुसुम flower. (N. B. The Queen wore a scarlet cloth to worship the deity). (2) Charming (कान्ता) with shining rays of the Sun and beautiful (रश्मि) on account of having the colour of a कुसुम flower (i. e., at the advent of the spring the creeper assumed a garment of newly sprouted foliage reddish in colour). कौसुमस्य रागः (लौकिक्यं) (इष्टीत) तेन रश्मिः (श्यात) ...रश्मिः स्फुरन् च (कर्णधा) तादृशः अंशुकान्तः यस्याः (बहु) सा । Or कौसुमः रागः (कर्णधा) तेन रश्मिरा (श्यात) । स्फुरन्तः अंशवः (कर्णधा) तैः कान्ता (श्यात) । कौसुमरागरश्मिरा स्फुरदंशुकान्ता च (कर्णधा) ।

कुसुम here means कुसुमवृक्ष in the case of the Queen. कुसुम-विकारः इति कौसुमः meaning कुसुम flowers. But in the case of the creeper कौसुम means कुसुमपुष्पसम्बन्धी । In the previous case कौसुम is noun meaning flower and in the latter case कौसुम is adjective to राग । अंशुक means वस्त्र ।

बालप्रवाल etc.—Adj. to लता । बालानि प्रवालानि, यस्य (बहु) सः ; तादृशः विटपौ (कर्णधा) स प्रभवः (उत्पत्तिस्थानं) यस्याः (बहु) सा । प्रवाल means tender foliage. 'प्रवालोल्लस्यी किसलये वीणादब्धे च विदुमे'—इति मेदिनी । प्रभवति अस्मात् इति प्र-भू+अप् । = प्रभवः (Source). "प्रभवी जन्मकारणम्"...इमः । विटपाः शाखाः अस्य सन्तीति विटप+अस्यर्थे इत् ।

विभाजसे—shine बि-भाज्+लट् से ।

मकरकेतनम्—मकरः केतनम् (चिह्नं) यस्य (बहु) तम् ।

The metre is here वसन्ततिलक and the figure of speech is उपमा given rise to by श्लेष ।

Ch. of voice.—कान्ता...कान्तया अर्चयन्त्या—प्रभवया लतया...विभाज्यते ।

P. 54. Sloka 21. अरपूजा etc.—Engaged in worshipping अर

(god of love). The name चर is due to the loss of physical existence by कामदेव and to being only remembered in mind.

उद्भिन्नापर etc.—Adj. to चशीकः । Having another tender twig sprouted up. उद्भिन्नः अपरः सदुतरः किसलयः यस्य (बहु) सः । उत्-भिद् + क्त = उद्भिन्न shooting up.

N. B. The Queen put her hand on the Ashoka tree and her hand being of reddish colour it seemed as if another tender twig sprouted up. The metre is चर्या and the figure of speech is उत्प्रेक्षा ।

Ch. of voice.—स्यृष्ट—किसलयम् चशीकं लक्षयामि (चरम्) ।

Shloka 22. पाणिस्पर्श etc.—The joy of the touch of your hands. पाण्योः स्पर्शः (६ष्टीतत्) तस्य उत्सवः (६ष्टीतत्) । उत्सव means 'joy' here.

अनङ्गत्वम्...The bodilessness is due to his being burnt by Shiva.

The figure of speech is उत्प्रेक्षा and the metre is अनुष्टुप् ।

Ch. of voice.—अनङ्गेन अनेन...निन्दित्यते ।.....पाणिस्पर्शोत्सवेन... सम्प्राप्तेन.....(भूयते) । or असौ सम्प्राप्तवान् पाणिस्पर्शोत्सवं... ।

P. 56. कुसुमलीभ etc.—Adj. to मया । कुसुमस्य लीभः (६ष्टीतत्) तेन उत्क्षिप्तं (श्यातत्) तादृशं हृदयं यस्याः (बहु) तथा ।

शुभदर्शनः—Of auspicious view. अनीचदर्शनः...with a view yielding success. By these two epithets Sāgarikā sincerely wishes her desire to be fulfilled in the form of her marriage with the King.

P. 59. वैतालिकः—Bard ; विविधः तालः = वितालः तेन जीवतीति विताल + ठक् = वैतालिकः who sings with different तालसु ।

Shloka 23. अलापास्त etc.—Adj. to रवी । having all his rays cast on the Setting-mountain. अस्ते (अलापस्ते) अपास्ताः (ऽनीतत्) तादृशः समस्ताश्च (कर्षणा) तादृशः भासः यस्य (बहु) तस्मिन् । रवी—भावे ऽनी । सायन्तने—साय' + ट् + तुट्, च (तन) ।

आस्थानीम्—Assembly hall ; चातिष्ठन्ति अस्याम् इति आ-स्था + लुट् by the rule 'करणाधिकरणयोश्च' स्त्रियां ङीप् । "आस्थानी क्लीबनास्थानम्"—अमरः ।

सम्पतन्—Being assembled.

सरोवह etc.—Adj. to पादान् । Robbing the lotuses of their lustre. **N. B.** The King's feet are more beautiful than lotuses. At the rise of the moon lotuses lose their beauty. सरोवहानां द्युतिः (ऽहीतत्) तान् मुञ्चतीति सरोवहद्युति-मुच् + क्तिप् । Conj. मुञ्चति (क्तादि) ।

प्रीतुत्कर्षजतः—Adj. to तव and इन्दोः ; causing excessive delight. प्रीतेः उत्कर्षः (ऽहीतत्) तं करोतीति प्रीतुत्कर्ष - क्त + क्तिप् ।

पादान्—(1) feet, (2) moon-beams. "पादा रश्माश्चिन्त्याश्चः"—अमरः ।

उदयनस्य—(1) of the king उदयन, (2) rising (moon). उत्- + लुट् ।

उदीचते—(1) waiting, (2) looking up (in case of the moon). The metre is here शार्ङ्गलविक्रीडित and the figure of speech is उपमा accentuated by स्नेह ।

Ch. of voice.....वृषजनेन...सम्पतता...उदीचते ।

परमेष्ठाय etc.—परस्य प्रेष्ठायम् (चादिशः) (ऽहीतत्) तेन कर्षितम् । Troubled by carrying out the order of others (i. e., the Queen).

बहुमतम्—much valued.

उत्सवापहत etc.—Adj. to अस्माभिः । उत्सवेन अपहत' (श्यातत्) तादृशं वेतः शेषां (बहु) तैः ।

Shloka 24. उदयतट etc.—Adj. to विशानाजम् । उदयस्य (उदय-

पर्यन्तस्य) तटम् (दृष्टीतत्) तेन चन्तरितम् (श्यातत्) । चन्तः + इ + क्त कर्त्तरि = चन्तरित, covered.

हृदयस्थितम्—Lying hidden in the heart.

N. B. Just as a youthful lady pines away for her beloved whose memory is concealed within her heart and this fact is betrayed by her pale face, so just before the rising of the moon the eastern direction appears white and that whitishness is indicative of the immediate rising of the moon.

P. 60. Shloka 25. श्रीमातिरस्कारिणा—overshadowing the beauty (of the moon).

विच्छाद्यताम्—the state of lustrelessness. बिभता ह्याया येषां (बहु) तानि विच्छाद्यानि ; तेषां भाव इति विच्छाद्य + तल् । ह्याया means 'lustre'. 'ह्याया सूर्यप्रिया कान्तिः प्रबिम्बमनातपम्' अमरः ।

परिवार etc.—परिवारः चासौ वारवनिताचेति (कर्मधा) तासां गीतानि (दृष्टी-तत्) । वारस्य (वीमलस्य लोकस्य) वनिता = वारवनिता courtesan.

सञ्जातलज्जाः—Adj. to शृङ्गाङ्गनाः ।

लीयन्ते—Take shelter of. ली (दिवादि-च्) + अन्ते ।

The courtesan-attendant sung more sweetly than the female bees ; so they hide themselves within the lotuses which close up towards the evening.

The metre is here शार्दूलविक्रीडित । The figure of speech here is हेतु ; the definition of which is “अभेदेनाभिधा हेतुर्हेतोर्हेतुमता सह” । The हेतु (cause) and हेतुमत् (effect) are described as co-eval in हेतुलङ्कार । Here the surpassing of the moon's beauty by the Queen's face is the cause of the निर्जितत्व of lotuses (अञ्जलि) । The निर्जितत्व of lotuses is the effect. Again by the expression लज्ज-
लज्जा-

पङ्कज etc., the moon-like face is identified with the lotus (by लक्ष्मणपङ्कज) । Here the face overshadowing the moon that is the cause of the निर्जितत्व of चन्द्र, becomes lotus-like. Hence the identification of cause and effect here is giving rise to the figure of speech हेतु which is again mixed up with उत्प्रेक्षा । Again from the हेतुलक्षण arises the figure of speech प्रतीप which is defined as 'प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम्' ।—सा: द: ।

निष्क्रान्ता:—Exeunt. At the end of an Act all the actors finishing the business as occurring in one day, should all go out of the stage. Cf. प्रत्यक्षनेष्टचरिती बिन्दुव्याप्तिपुरस्कृत: ।

अङ्गी नानाप्रकारार्थसंविधानरसाद्यय: ॥

“एकाङ्कचरितं कार्यमित्यमासन्ननायकम् । पात्रं स्त्रियचतुरैरङ्कं तेषामन्तेऽस्य निर्गमः”—
दशरूपक (३।३०-३७) ।

अङ्कः—“अङ्क इति कटिस्थो भावो रसस्य रोहयत्यर्थान् । नानाविधानयुक्तो यस्मान्-
खाद भवेदङ्कः ॥”—भरत-नाट्यशास्त्रे । Also, vide verses* 15-31, Ch. 20,
(Benares Ed.).

CRITICAL REMARKS

Ratnāvali belongs to a class of उपरूपक called नाटिका and is based pre-eminently upon the dramaturgic rules. In the first Act the action of which is centred in the royal palace of Udayana where on the occasion of the celebration of the Cupid-festival the heroine Sāgarikā, introduced as an attendant of Vāsavadattā, catches the first sight of the hero and thus her attachment towards him begins. After the conventional Nāndī songs and the introduction of the drama (Prologue) by Sūtradhāra, यौगन्धरायण by a tacit reference to a past incident gives rise to what is called बीज (germ or seed of the plot). This germ is

developed in course of the मुखसन्धि which with its twelve aspects उपवेश etc., connect the different incidents of the plot, viz., the Cupid-festival, enjoyment of the same by the King, invitation of the King by वासवदत्ता to मकरन्द garden to attend Cupid-worship, the accompaniment of मागरिका with वासवदत्ता there, Sîgarikî's first sight of the King and her excessive feeling of love towards the hero—and thus make an organic whole of the preliminary part of the plot. The मुखसन्धि works wholly throughout the 1st Act upon which the denouement of the drama in the subsequent Acts mainly depends. Throughout this Act the characters have been simply introduced with various incidents, but their individual peculiarities have not been given attention to. The heroine's falling in love with the King at the very first sight, that has been brought about by the ingenious arrangement of the incidents in the 1st Act, forms the solid foundation of the development of the main plot, viz., the marriage of उदयन and रत्नावली in the last Act. Therefore, बीज and चारु— the two preliminary aspects of the plot together with the मुखसन्धि—form parts of what has transpired in the 1st Act. •

द्वितीयोऽङ्कः

(ततः प्रविशति सारिकापञ्जरव्यवहृता^१ सुसङ्गता)

सुसङ्गता । हही हही ! अहं कहिं दाणिं मम हत्ये इमं सारिचं निक्खिबिअ गदा मे पिअसही साअरिआ ? ता कहिं उण्ण एणं पेक्खिस्सं ? (अण्णतो निक्ख^२) कहं एसा क्खु णिउण्णिआ इदो ज्जेअ आअच्छुदि । ता आअ एदं पुक्खिस्सं । (क)

(ततः प्रविशति निपुणिका)

निपुणिका—(सविषयम्) अअरिअं अअरिअं ! अण्णस-सरिसो पहावो मअ्हे देवदाए । उपलब्धो क्खु मए भट्ठिणो^३ नुत्तंतो । ता गदुअ भट्ठिणीए णिवेदइस्सं । (इति परिक्रामति) (ख)

सुसङ्गता—(उपलब्ध) हला णिउण्णिए, कहिं दाणिं विअअक्खित्तहिअआ विअ इह इदं मं अअहीरिअं कुदो अदि-कामसि ? (ग)

(क) हा भिक् हा भिक् ! अयं कुव इदानीं मम हते इमां सारिकां निष्पिअ गता मे प्रियसखी सागरिका ? तत् कुव पुनः एतां प्रेषिष्ये ? कथम् एषा खलु निपुणिका इत एव आगच्छति ; तद् यावत् एतां (एतां) प्रक्ष्यामि ।

(ख) आश्चर्यम्, आश्चर्यम् ! अनन्यसङ्गः प्रभावः मन्वे दीयतायाः । उपलब्धः खलु मया भर्तुः इच्छान्तः । तद् गत्वा भर्तुः निवेदयिष्यामि ।

(ग) हला निपुणिके ! कुव इदानीं विअयच्चित्तदया इअ इह खितां मां अअवीर्ये कुतः अतिक्रामसि ?

निपुणिका—कहं सुसंगदा ! हला^१ सुसङ्गदे, सुष्टु, तुए जाणिदं । एदं कवु मम विज्झअस्स कारणं ।—अज्ज किल भट्ठा सिरिपब्बदादो आअदस्स सिरिकंठ^२ नामहेअस्स धम्मिअस्स सआसादो अआलकुसुम-संजणण^३ दोहअं सिक्खिअ अत्तणो पडिग्गहिदं सोमालिअं कुसुमसमिद्धिसोहिअं करिस्सदित्ति तहिं एदं वुत्तंसं जाणिदुं देवीए पेसिदहि । तुमं उण कहिं पत्थिदा ? (क)

सुसङ्गता—पिअसहिं साअरिअं अस्सेसिदुं । (ख)

निपुणिका—सहि दिट्ठा मए दे पिअसही साअरिआ गहीद-समुग्गअचित्तफलअवट्ठिआ समुब्बिग्गा विअ कअलीघरं पविसंती । ता गच्छ पिअसहिं । अहंपि देवीसआसं गमिस्सं । (ग)

इति निष्क्रान्ते

इति प्रवेशकः

(क) कथं सुसङ्गता ! हला सुसङ्गते ! सुष्टु, त्वया ज्ञातम् । एतत् खलु मम विजयस्य कारणम्—अद्य किल भर्ता श्रीपर्वतात् आगतस्य श्रीकण्ठनामधेयस्य धार्मिकस्य सकाशात् अकाल-कुसुम-संजननदीर्घदं विचित्रा आत्मनः परिगृहीता नवमालिकां कुसुम-समृद्धिशीमितां करिष्यति इति तत्र एतत् वृत्तान्तं ज्ञातुं देव्या प्रेषितास्मि । त्वं पुनः कुत्र प्रस्थिता ?

(ख) प्रियसखी ! सागरिकां अन्वेष्टुम् ।

(ग) सखि, दृष्टा मया प्रियसखी सागरिका गृहीतसमुद्गकचित्तफलकवर्तिका समुद्दिष्टा इव कदलीगृहं प्रविशन्ती । तद् गच्छ प्रियसखीम् । अहमपि देवीसकाशं गमिष्यामि ।

1 सहि । 2 सिरिखंठदास । 3 समुग्गम ।

তব প্রথমাঙ্কে মকরন্দীধানম্ আগতস্য রাজঃ দর্শনেন নাথিকায়া সাগরিকায়া যঃ
রতে স্খাতিসাবস্য আবির্ভাবঃ সম্ভূতঃ, তস্য অনুভাবাদিभिः পরিদীপ্যং দর্শয়িতুং দ্বিতীয়াঙ্ক-
নবতারয়ন্ তব প্রথমং প্রবেশকং সূচয়তি । সারিকা বাসবদত্তাপালিতা পশ্চিমবিশেষঃ ।
অনুয়া সুসজ্জতা-সাগরিক্যোঃ বিষম্মালাপং যুত্বাং দেব্যাঃ সকাশি প্রকটীকৃতঃ, এতস্মাত্ দেব্যাঃ
ক্রোধঃ তদনন্তরং সাগরিকা বস্বনাগারে চিমা ইত্যস্যাঃ সারিকায়াঃ নাটকে উপযোগিত্বম্ ।

অনন্যসংস্কারঃ অসাধারণঃ । বিদ্যয়চ্চিন্নহৃদয়া বিদ্যথাপবাহিতচিত্তা । অবধীয়
তিরস্কৃত্য অনালীক্য ইতি যাবত্ । শ্রীপর্বতাৎ এতন্মাতঃ তান্নিকাধিষ্ঠিতাৎ পর্বতাৎ ।
অকালকুসুমসজ্জননদৌহদম্ অকাল স্বभावतः उत्पत्तिकान्नादन्धश्चिन् समये कुसुम-
সজ্জননম্ এব যঃ দৌহদঃ, দৌহং দদাতি ইতি ‘খাতৌঃপুপসর্গে কঃ’, তন্ মন্মাদিभिः
কুসুমীতপাদনক্রিয়াক্রমম্ ইতি যাবত্ । কুসুমসমৃদ্ধিশীভিতাং কুসুমৈর্যথ্যশীভিতাম্ ।
সমুদ্রকঃ সম্পুটকঃ মস্যাদিধারার্থম্ । বর্চিকা নিখলনী । প্রথমাঙ্কে রাজদর্শনে
সত্প্রতি অনুব্রাণতিশ্রয়াৎ তস্তিষলিখনাদিনা মদনাবিষ্টায়াঃ সাগরিকায়াঃ চিত্তবিনীদনম্
এতেন সূচ্যতে । প্রবেশকঃ নীচপাদীনয়া প্রবেশিতঃ বিচ্ছিন্নক-বিশেষঃ ।

Beng. Trans. (তারপর হুসঙ্গতা সারিকার পঙ্কজ হৃদে করিয়া ব্যাখ্যানে প্রবেশ
করিল)

হুসঙ্গতা—হা ধিক্ হা ধিক্ ! এখন আমার হৃদে এই সারিকাকে অর্পণ করিয়া আমার
প্রিয়সখী সাগরিকা কোথায় গেল ? এখন আমি তাহাকে কোথায় দেখিতে পাইব ?
(আগের দিকে দেখিয়া) কেমন, নিপুণিকা এই দিকে আসিতেছে না ! তাহা হইলে
ইহাকে জিজ্ঞাসা করিব ।

(তারপর নিপুণিকা প্রবেশ করিল)

নিপুণিকা—(বিস্ময়ের সহিত) আশ্চর্য্য, আশ্চর্য্য ! দেবতার প্রভাব অসাধারণ বলিয়া
মনে হয় । আমি মহারাজের সংবাদ পাইয়াছি । এখন দেবীকে গিয়া জানাইব ।
(পরিত্রাণ করিল)

হুসঙ্গতা—(অগ্রসর হইয়া) ওলো নিপুণিকে ! তুমি এখন বিস্ময়বিহ্বলচিত্তে এখানে
অবস্থিত আমাকে অবজ্ঞা করিয়াই (না দেখিয়াই) কোথায় অতিক্রম করিয়া চলিয়াছ ?

নিপুণিকা—আরে হুসঙ্গতা বে ! ওলো হুসঙ্গতে ! তুমি ঠিকই ধরিয়াছ । ইহাই
আমার বিস্ময়ের কারণ ।—আজ মহারাজ শ্রীপর্বত হইতে আগত শ্রীকণ্ঠনামক ধার্মিকের

নিকট হইতে অকালে কুম্ভমোৎপত্তি-ক্রিয়া শিক্ষা করিয়া তাঁহার নিজের পরিগৃহীত নব-মালিকাকে কুম্ভরূপ ঐশ্বর্য দ্বারা শোভিত করিবেন—এই সংবাদ জানিবার জন্ত দেবী আমাকে তথায় পাঠাইয়াছিলেন। তুমি আবার কোথায় বাইতেছ ?

সুসঙ্গতা—প্রিয়সখী সাগরিকাকে অব্বেষণ করিবার জন্ত।

নিপুণিকা—সখি, আমি তোমার প্রিয়সখী সাগরিকাকে মসীপাত্র, চিত্রকলক ও লেখনী (তুলিকা) লইয়া উদ্বিগ্নভাবে কদলীগৃহে প্রবেশ করিতে দেখিয়াছি। এখন সেই তোমার প্রিয়সখীর কাছে যাও। আমিও দেবীর নিকট বাইব। (নিজ্জান্ত)

প্রবেশক সমাপ্ত

(Enter Susangatá busily with a Sárriká in a cage.)

Eng. Trans. Alas ! Alas ! Where my dear friend Sagariká has gone now leaving this Sárriká (the talking bird) in my hand ! Where shall I find her out ? (Looking forward) Here comes Nipuniká ; I shall enquire of her.

(Enter Nipuniká)

Nipuniká—(With wonder). It is really strange ! Uncommon is the 'power of the gods—I think. I have gathered the news of the lord (King) ; and now I shall go and report to the Queen."

Susangatá (Approaching) Hallo Nipuniká ! Where are you now going away in haste with your heart transported by wonder, disregarding me standing here ?

Nipuniká. How now, Susangatá ! Oh Susangatá ! you have rightly ascertained. This is the cause of my wonder that to-day the lord (King), having learnt the craft of making flowers blossom out of season from a sage named Shrikantha hailing from the Shripurvata, will beautify his 'favourite Navamálíká (jasmine) with a luxuriance of flowers. This news, I have been sent there by the Queen to gather. But where are you going ?

Susangatá. To enquire of my dear friend Sagariká.

Nipunikā. I saw your dear friend Sāgarikā entering the plantain-bower uneasy in mind with a casket, picture-board and a pen (brush). So go there to your dear friend. I too shall go to the Queen. (Exeunt)

Here ends the Praveshaka (Interlude of an inferior type)

(ततः प्रविशति गृहीतचित्रफलकवर्तिका मदगावस्थां गायत्री सागरिका)

सागरिका—¹हिमम् ! पसौद पसौद । किं इमिणा आम्ना-
समेत्तफलएण दुस्सहजणप्यथणाणुवंधेण ? अस्सं च जेण एव्व
दिट्ठेण दे ईरिसो संतापो णं वड्ढइ । (सविषयम्) पुणो वि
तं ज्जेव्व पेक्खिदुं अहिलससित्ति अहो दे मूढदा ! अइ
निसंसं² हिमम् ! जस्सदो पडुदि सह संबद्धिअं इमं जणं
परिहरिअ क्खणमेत्तदंसणपरिचिदं जणं अणुगच्छंतो कधं ण
लज्जसि ? अइवा को तुह दोसो ! अणंगसरपडणभीदेण तुए
एव्वं अज्ज बवसिदं । (सामर्थम्) अणंगं दाव उवालहिस्सं ।
(सास्त्रम् अज्जलिं बद्धा जानुभ्यां स्थित्वा) भग्गवं कुसुमाउह ! णिज्जिद-
सअलसुरासुरो भविअ कहं इत्थिआजणं पहरंतो ण लज्जसि ?
(दीर्घं निःश्वस्य) अइवा अणंगोसि । सब्बधा मम मंदभाइणीए
इमिणा दुस्सिमित्तेण अवस्सं मरणं ज्जेव्व उवड्ढिदम् । (फलक-
मवलीक्य) ता जाव इह कोवि ण आअच्छदि तं ज्जेव्व
आलेक्खसमपिदं³ जणं पेक्खिअ जहा समीहिदं करिस्सं ।
(सावट्ठमेकमना भूत्वा गच्छेत्त फलकं गृहीत्वा निःश्वस्य) जइ वि मे अदि-
सहसेण विवदि अयं अतिमेत्तं अग्गाहत्यो तहवि तस्स

1 (निःश्वस्य) हिमम् etc. 2 कहं अदिनिसंस । 3 तं अभिनंदं ।

জনস্য অস্মি দংসণোবাশ্মি ণত্থিসি, তা জহা তহা আলি-
হিস্স ণং পেখিস্স' । (ইতি নাট্যেন লিখতি) (ক)

(ক) হৃদয়, প্রসীদ প্রসীদ । কিমনেন আয়াসমাত্রফলেন দুৰ্দ্ধমজনপ্রার্থনানুবন্ধেন ?
অন্যথ, যেন হৃদেণ তে হৃদেঃ সন্তাপঃ ননু বর্জ্যেতৈ পুনরপি তমেব প্রেচ্ছিতুং অমিলবসি ইতি
অসী তে মূঢ়তা ! অথি বৃশংস হৃদয় ! অন্যতঃ প্রমতি সঙ্ঘ সংবর্জিতম্ ইদং জনং
পরিত্যজ্য অণমাত্রদর্শনপরিচ্ছিতং জনম্ অনুগচ্ছন্ কথং ন লক্ষ্যসে ? অথবা কঃ তব
দোষঃ ? অনঙ্কশরপতনমীতেন ত্বয়া এষাং অবসিতম্ । অনঙ্কং তাবদুপালকসে । ভগবন্
কুসুমায়ুধ, নির্জীতসকলসুরাসুরো ভূত্বা কথং স্বীজনং প্রকরন্ ন লক্ষ্যসে ? অথবা অনঙ্কো-
ঽসি । সর্ব্বথা মম মন্দভাগিন্যাঃ অনেন দুর্নিমিত্তেন অবশ্যং মরণমেব উপস্থিতম্ ।
তদ যাবত্ ইহ কোঽপি ন আগচ্ছতি তাবদেব আলিখ্যসমর্পিতং জনং প্রেচ্ছ্য যথা-
সমীকৃতং করিষ্যামি । যদপি মে অতিসাপ্ধসেন বেপতি অযমতিমাত্রম্ অযহস্স, তথাপি
তস্য জনস্য অস্মি দর্শনোপায়ী নান্নোতি, তত্ যথা তথা আলিখ্য ননু প্রেচ্ছিষ্যে ।

হৃদয় প্রসীদেত্যারম্ভ দ্বিতীয়াঙ্কস্য সমাপ্তিঃ যাবত্ প্রতিমুখসম্মিঃ । বিসারঃ উপরিষ্টাৎ
দ্রষ্টব্যম্ । আয়াসমাত্রফলেন শ্রমমাত্রফলেন । প্রার্থনানুবন্ধেন । প্রার্থনাত্যাঃ অনুবন্ধঃ
পৌনঃপৌন্যং তেন । মূঢ়তা অপাণ্ডিত্যম্ । অবসিতম্ অধ্যবসিতম্ । নির্জীতাঃ নিঃশেষেণ
জিতাঃ সকলাঃ সুরাশ্ব অমুরাশ্ব যেন সঃ । সর্ব্বংদামুপরি অনঙ্কস্য প্রভাবী অন্তঃস্ব
এব । অনঙ্কোঽসীতি । অনঙ্কত্বেন হৃদয়রাহিত্যাত্ দয়ালিঙ্গোঽপি নাস্তি, তস্মাত্ উপালক্ষ্যোঽপি নিরর্থক
এব । দুর্নিমিত্তেন অনঙ্কবাপতনকপায়ুধলক্ষণং ইত্যর্থঃ । আলিখ্যসমর্পিতম্ চিত্তাক্রান্তম্ ।
যথাসমীকৃতং যথেষ্টম্ মরণম্ ইতি যাবত্, করিষ্যামি । উপরিষ্টাৎ উদ্বন্ধেন সাগরি-
কায়াঃ প্রাণত্যাগপ্রয়াসেন ইদং সমীকৃতং অস্টটীমবিষ্যতি । অতিসাপ্ধসেন অতিভয়েন ।
অযহস্সঃ অযথাসী হসস্যেতি সমাসঃ অবয়বাবয়বিনীরমেদাত্ ।

(তারপর চিত্রকলক ও লেখনী লইয়া মননোৎসব অভিনয় করিতে করিতে

সাগরিকার প্রবেশ)

Beng. Trans. সাগরিকা—কলক, প্রসন্ন হও, প্রসন্ন হও । কেবল দুঃখবাক্য-কল এই
দুর্লভ নাক্তির পুনঃ পুনঃ প্রার্থনার কি প্রয়োজন ? (সবিস্ময়ে) অধিকন্তু, বাহ্যকে দেখিলে
ভোমার সজ্ঞান পরিত্যক্ত হইয়া পুনরায় তাহাকেই দেখিবার জন্য তুমি অভিলাষ

করিতেছ!—হার, তোমার কি মুখতা! হে নৃশংস জনন! জন্ম হইতে এক সঙ্গে পরিবর্দ্ধিত এই আমাকে পরিত্যাগ করিয়া কণমাত্র দর্শনে পরিচিত এই ব্যক্তির অনুধাবন করিতে তোমার কি লজ্জা হইতেছে না? অথবা, তোমার কি দোষ? অনঙ্গের শরণতনুভয়ে ভীত হইয়াই তুমি এইরূপ করিয়াছ। (সজ্জলনেত্রে) অনঙ্গকেই এখন তিরস্কার করিব। (কুতাজ্জলিশূটে জামু পাতিয়া) ভগবন্ কুহুমায়ুধ, হুয়াহুর সকলকে জয় করিয়াও জীলোককে গ্রহার করিতে তোমার কি লজ্জা হইতেছে না? (দীর্ঘনিশ্বাস পরিত্যাগ করিয়া) অথবা, তুমি যে অনঙ্গ! সর্বথা এই দুর্লক্ষণ-হেতু মন্দভাবিনী আমার বরণই অবশ্য আসিয়া উপস্থিত হইল। (চিত্রফলক দেখিয়া) তবে বতকণ পর্যন্ত এখানে কেহ না আসে, আমি ততকণ চিত্রাঙ্কিত এই (অভিমত) জনকে দেখিয়া মনের বাসনা পূর্ণ করিব। (দৃঢ়ভাবে একাগ্রচিত্তে চিত্রফলক গ্রহণের অভিনয় করিয়া দীর্ঘনিশ্বাস ত্যাগপূর্বক) যদিও অভিভয়ে আমার অগ্রহস্ত অভ্যন্ত কল্পিত হইতেছে, তথাপি সেই-লোকের দর্শনের অশ্রু কোনও উপায় নাই। এগন কোনও প্রকারে অঙ্কিত করিয়া দেখিব। (অধনাভিনয় করিলেন)

Eng. Trans. (Then enter Sāgarikā, representing the state of love-sickness, with a picture-board and a pen)

Sāgarikā. Oh my heart, be consoled. What is the use of desiring eagerly for a person difficult to be attained when that desire results only in painful trouble? (With wonder) And moreover, what a foolishness on your part to desire to see again the person the sight of whom increases such painful agitation of yours! Oh cruel heart! Don't you feel ashamed to run after a person that has been familiar to you through a moment's sight only, leaving this one who has been brought up with you from the very birth? Or, what is your fault (in this matter)? You have acted thus only out of fear of the fall of the arrows of the bodiless god. (With tears) Now, I shall take Ananga (the bodiless god of love) to task. (Kneeling down with folded hands) Oh blessed lord of the flowery bow, being the victor of all demons and gods, dost thou not blush to waste thy might upon (lit. strike) a (defenceless) woman? (Sighing deeply) Or

thou art truly without form (or sense) ! Ah, unfortunate that I am, my death by all means impends on account of this bad omen (due to this fatal cause). (Looking at the picture-board) Now, so long as no one approaches, I shall see my beloved one, as drawn in the picture, and then I shall do the desired thing. (Resolutely with undivided attention she gesticulates the taking up of the picture-board and with a deep sigh) Though my forearm trembles too much through excessive nervousness, yet as there is no other way of having the sight of that person than this, so I shall roughly make a sketch (draw the picture somehow or other) and then see him. (Represents drawing the picture).

(ततः प्रविशति सुसङ्गता)

सुसङ्गता—एदं तं कदलीघरं, ता पविसामि । (प्रवेशं नाटयति)
 एसा मे पिअसही साअरिआ । किं उण एसा गुरुआणुराओ-
 कित्तहिअआ किंपि आलिहन्तो मंपि ण पेक्खदि । भोदु,
 ता जाव इमांए दिट्ठिपहं परिहरिअ निरुबइस्सं किं एसा
 आलिहदिस्सि । (खरं पृष्ठतोऽस्या भूत्वा दृष्ट्वा सदर्पम्) कहं इमांए
 भट्ठा आलिहिदो ! साधु, साअरिए, साधु ! अहवा ण कमला-
 अरं उज्झिअ राअहंसी अस्सहिं(स्सिं) अहिरमदि । (क)

सागरिका—(सवापम्) आलिहिदो मए एसो । किं उण
 अणवरदणिबड्ढन्तवप्फसलिलेण मे दिट्ठो पेक्खिदुं ण पइवदि ।

(क) एतत् तत् कदलीघट्टं, तत् प्रविशामि । एषा मे प्रियसखी सागरिका । किं
 पुनः एषा गुरुकामुरागीतृचिन्तदया किमपि आलिखन्ती मामपि न प्रेक्षते । भवतु, तद-
 यावद् अस्माः दृष्टिपथं परिहृत्य निरुपयिष्यामि किम् एषा आलिखतीति । कथमनया
 भर्ता आलिखितः ! साधु, सागरिके, साधु ! अथवा न कमलाकरम् उज्झित्वा राजहंसी
 अन्वगम्य अभिरमते ।

(मुखमुतानीकृत्याशूणि निवारयन्ती सुसङ्गतां दृष्ट्वा उत्तरीयेण फलकं प्रस्थादयन्ती क्षितं कृत्वा) कहं पित्रसही सुसंगदा ! (इत्याख्याय हसो गृहीत्वा) सहि ! इदो उवविस । (क)

सुसङ्गता—(उपविश्य बलात् फलकमाकृष्य) सहि ! को एसो तुए एत्य चित्तफलए आलिहिदो ? (ख)

सागरिका—¹पउत्तमअण-महुस्सवे भअव्वं अणंगो । (ग)

सुसङ्गता—(सञ्चितम्) अहो दे णिउणत्तणं ! किं उण सुखं विअ चित्तं पडिहा(भा)दि, ता अहं पि आलिहिअ रइसनाहं करिस्सं । (बर्णिकां² गृहीत्वा नाट्येन रतिव्यपदेशेन सागरिकामालिखति) (घ)

सागरिका—(विलोक्य सास्यम्) सुसंगदे ! कीस तुए एत्य अहं आलिहिटा ? (ङ)

सुसङ्गता—(विहस्य) सहि ! किं अआरणे कुप्पसि ? जादिसो तुए कामदेवो आलिहिदो, तादिसो मए रइ आलिहिटा । ता असुधासंभाविणि ! किं तुह एदिणा आलविदेण ? कहेहि सव्वं बुत्तंतं । (च)

(क) आलिखिती मया एषः । किं पुनः अनवरतनिपतदवाप्यसलिलेन मे दृष्टिः प्रेक्षितुं न प्रभवति । कथं प्रियसखी सुसङ्गता ! सखि, इत उपविश ।

(ख) सखि, क एषः त्वया अत्र चित्रफलके आलिखितः ?

(ग) प्रउत्तमदनीतसवे भगवान् अनङ्गः ।

(घ) अहो ते निपुणत्वम् ! किं पुनः शून्यमिव चित्रं प्रतिभाति । तद् अहमपि आलिख्य रतिसनाथं करिष्यामि ।

(ङ) सुसङ्गते, कथं त्वया अत्र अहम् आलिखिता ?

(च) सखि, किम् अकारणे कुप्यसि ? यादृशस्त्वया कामदेव आलिखितः, तादृशी मया रतिः आलिखिता । तद् अन्यथासम्भाविनि, किं तव एतेन आलपितेन ? कथय सर्व्वं वृत्तान्तम् ।

অনবরতনিপতদ-ব্রাখ্মসলিলিন অনবরতং সন্মতং নিপতত্ যত্ ব্রাখ্মসলিলং তেন হেতী
তৃতীয়া । রতিসমাগ্ধং রতিসঙ্কিতং কামদেবমিত্যর্থঃ । রতিব্ধদেহীন রতিশ্চলিন ।
অকারণং ন কারণম্ অকারণম্ তজ্জিন্, অথ অমাবার্থে নঅ্ । অন্যথাঃসম্মাভিনি অন্যথা
অন্যপ্রকারেণ সম্মাবয়তি কাম্যতি যি সা ইতি সুদ্যজাতৌ গিনি: ।

(হুমঙ্গতার প্রবেশ)

Beng. Trans. হুমঙ্গতা!—এই ত কদলীগৃহ, তবে ইহাতে প্রবেশ করি । (প্রবেশা-
ভিনয় করিয়া অবলোকনপূর্বক সন্নিহয়ে) এই যে আমার প্রিয়সখী সাগরিকা ! কিন্তু
সে যেন কি এক গুরু অমুরাগভরে আকৃষ্টচিত্ত হইয়া কিছু একটি অঙ্কন করিতেছে, সেজন্ত
আমাকে দেখিতে পাইতেছে না । বাই হোক, আমি তাহার দৃষ্টিগণ পরিত্যাগ করিয়া
সে কি অঙ্কন করিতেছে দেখিব । (আশে আশে তাহার পশ্চাতে বাইরা আনন্দের
সহিত) এ কি, এ যে মহারাজের প্রতিমূর্ত্তি অঙ্কন করিয়াছে ! সাধু, সাগরিকে, সাধু !
অথবা রাজহংসী পদ্মসরোবর পরিত্যাগ করিয়া অস্ত্র ক্রীড়া করে না ।

সাগরিকা—(সাদনেন্দ্রে) আমি ইঁহার (প্রতিমূর্ত্তি) আঁকিয়াছি । কিন্তু অনবরত
নিপতিত অশ্রুজলের জন্ত আমার চক্ষু ইঁহাকে দেখিতে পাইতেছে না । (মুখ তুলিয়া
অশ্রুজল নিবারণ করিবার সময় হুমঙ্গতাকে দেখিয়া উত্তরীর দ্বারা চিত্রফলক আচ্ছাদিত
করিয়া দ্রবং হাতের সহিত) এই যে প্রিয়সখী হুমঙ্গতা ! (গাত্রোথান করিয়া হস্তধারণপূর্বক)
সখি, এখানে উপবেশন কর ।

হুমঙ্গতা—(উপবেশন করিয়া সবলে চিত্রফলক আকর্ষণ করিয়া) সখি, তুমি যাহাকে
অঙ্কিত করিয়াছ এ কে ?

সাগরিকা—মদন-মহোৎসবের প্রারম্ভে (প্রতিষ্ঠিত) ভগবান্ অনঙ্গ ।

হুমঙ্গতা—(সহাস্ত্রে) অহো, তোমার কি নিপুণতা ! কিন্তু চিত্রটিকে শূন্য বলিয়া মনে
হইতেছে । তাই আমিও ইঁহার সহিত রতিদেবীকে অঙ্কিত করিব । (তুলিকা লইয়া রতি-
শ্চলে সাগরিকাকে অঙ্কিত করিল)

সাগরিকা—(দেখিয়া—রাগের সহিত) হুমঙ্গতে, তুমি কেন আমাকে এখানে অঙ্কিত
করিলে ?

হুমঙ্গতা—(হাসিয়া) সখি, তুমি অকারণ কেন রাগ করিতেছ ? তুমি যেমত কার-
দেবকে অঙ্কিত করিয়াছ, আমিও সেইরূপ রতিদেবীকে অঙ্কিত করিয়াছি । হে অন্তথা-

সত্যাবিনি (অন্তরূপ আশঙ্কাকারিণি) ! তোমার এরূপ আলাপের প্রয়োজন কি ? সকল বস্তু খুলিয়া বল ।

(Enter Susangatá)

Eng. Trans. Susangatá. This is that plantain-bower. Let me enter it. (Entering and looking—with surprise) Ha, here is my dear friend Ságariká ! But apparently she is so intent upon painting something, with her mind transported by some great attachment that she does not notice even my approach. However, I will keep out of her sight and see what she is painting. (Approaches gently her back and looking with delight) How now, she is drawing the king's (picture) ! Well done, Ságariká, well done ! Or, the royal female swan leaves not the lotus-crowded lake to sport elsewhere.

Ságariká. (With tears) I have finished drawing his portrait ; but since my tears are running down incessantly my sight cannot have a look at him (in the picture). (Raises her head and while checking the tears sees Susangatá, hides the picture with her upper garment, with a smile) How now Susangatá, my friend, please sit down here.

Susangatá. (Sitting and taking the picture-board by force) My friend, who is this person whom you have drawn in the picture-board ?

Ságariká. The deity Ananga in the festival of Cupid just commenced.

Susangatá. (With a smile) Ah, your cleverness ! but the picture appears to be incomplete (wanting in something). So I shall paint and make (the god) accompanied by Rati. (Takes the brush and gesticulates the drawing of Ságariká under the pretext of painting the figure of Rati).

Ságariká. (Seeing—angrily) Oh Susangatá, why you have sketched my likeness here ?

Susangatá. (With a smile) My friend, do not be offended without cause. I have drawn a Rati similar to the Kámadeva drawn by you. Now, oh you taking the thing otherwise, no need of speaking in this way. Disclose to me all the particulars.

सागरिका—(लज्जा—स्वगतम्) यं जाणिदस्मि पिअसङ्गीए ।
(सुसङ्गताया इत्थं गृहीत्वा—प्रकाशम्) पिअसङ्गि ! मङ्गटो क्व मे लज्जा, ता
तद्वा करेसु जद्वा य कोवि अवरो एदं बुत्तंतं जाणादित्ति । (क)

सुसङ्गता—सङ्गि ! मा लज्ज । ईदिसस्स कम्मरअणस्स
अवस्सं एव्व ईदिसे वरे अहिलासेण होदब्बं । तद्द्वि जद्वा
य कोवि अवरो एदं बुत्तंतं जाणिस्सट्ठि तद्द्व करेमि । एदाए
उण मेहाविणीए सारिआए एत्थ कारणेण होदब्बं । कदावि
एसा इमस्स आलाबस्स गहिदक्खरा कस्सवि पुरदो मंत-
इस्सदि । (ख)

सागरिका—(सोढेगम्) सङ्गि ! अटोवि मे अहिअदरं संदावो
वज्जुटि । (इति मदनावस्थां नाटयति) (ग)

(क) ननु ज्ञाताभिः प्रियसङ्गि । प्रियसङ्गि, मङ्गती खलु मे लज्जा, तत् तथा कुत्र
यथा न कोऽपि अपरः एतं वृत्तान्तं जानातीति ।

(ख) सङ्गि, मा लज्जस्व । ईदृशस्य कम्मरदस्य अवश्यम् एव ईदृशे वरे अभिलाषेण
भवितव्यम् । तथापि यथा न कोऽपि अपरः एतं वृत्तान्तं ज्ञास्यति तथा करोमि ।
एतया पुनः मेधाविन्या सारिकया अत्र कारणेण भवितव्यम् । कदाचित् एषा अस्य
आलापस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यते ।

(ग) सङ्गि, अतोऽपि मे अधिकतरं सन्तापी बह्वेते ।

1. सुसङ्गता इत्थे गृहीत्वा । 2. ता किं दाणिं एत्थ करदब्बं । 3. वावेदि ।
4. मुणालवल्लभा । 5. यं भवामि ।

सुसङ्गता—(सागरिकाया हृदये वसं दत्वा) सङ्घि ! समस्सस समस्सस ।
 जाव इमाए दिग्घिआए गालिणीपत्ताइं मुणालिआइं अ
 गेण्हिअ लहुं आअच्छामि । (निक्षिप्य पुनः प्रविश्य च नाट्येन नलिनी-
 पत्रैः शयनीयं कृपाशयलयानि च रचयित्वा परिशिष्टानि नलिनीपत्राणि सागरिकाया हृदये
 निक्षिपति) (क)

सागरिका—सङ्घि ! अगणेहि इमाइं गालिणीपत्ताइं मुणालि-
 आइं अ । अलं इमिणा । कीस अन्नारणे अत्ताणं आआसेसि ? (ख)

दुल्लङ्गजणअणुराओ लज्जा गरुई परब्बसो अप्पा ।

पिअसङ्घि ! विसमं पेम्भं मरणं सरणं तु वरमेक्कं^१ ॥१॥ (ग)

(इति मूर्च्छति)

(क) सखि, समाश्रसिहि समाश्रसिहि । यावद् अस्याः दीर्घिकायाः नलिनीपत्राणि
 कृपालिकानि च गृहीत्वा लघु आगच्छामि ।

(ख) सखि, अपनय इमानि नलिनीपत्राणि कृपालिकानि च । अलमेतेन । कथम्
 अकारणे आत्मानं आयासयसि ?

(ग) दुल्लङ्गभजनानुरागो लज्जा गुर्वी परब्रह्म आत्मा ।

प्रियसखि विषमं प्रेम मरणं शरणं तु वरमेकम् ॥

ज्ञाताभि रात्रः कृते मदनाविष्टाहमिति सुसङ्गताया ज्ञाताभीत्यर्थः । गृहीताक्षरा भाषणस्य
 अक्षराणि गृहीत्वा इत्यर्थः । मन्त्रविष्यते कथयिष्यति । आयासयसि श्लेढं प्रापयसि ।

दुर्लभेति । दुर्लभः यः जनः उदयन इत्यर्थः । तस्मिन् अनुरागः आसक्तिः । लज्जा गुर्वी
 मङ्गती । एतच्चात् साक्षाद् भावणं न भविष्यति, लेखप्रेषणादिना यदेव सम्भवति तदेव
 भविष्यतीत्यर्थः । आत्मा परस्व वासवदत्तायाः वरः पराधीनः योगश्वराद्येन वासवदत्ता-
 हस्ते समर्पितत्वात् । अतः पराधीनः जनः स्वेच्छया किमपि कर्तुं न शक्नोति इति
 भावः । प्रेम अनुरागः विषमम् विपरीतम् । अतएवास्यामवस्थायाम् किं करणीयमिति
 चाह । मरणम् एकं तु वरं श्रेष्ठं शरणम् आश्रयः । मरणेनैव सर्वथा मे शुभं भविष्य-

তীতি। নবরন্থিতি পাঠে ন বর' যজ্ঞাত্ ইতি অনুসন্ধানার্থঃ। অথবা, মরণ' বর' শরণ' ন(নু) কিম্ ইতি যোজনা। সর্বথা মরণমিষ শ্রুতঃ আশ্রয় ইত্যর্থঃ ॥১॥

Prose. প্রিয়সখি, দুর্ভাগ্যজনানুরাগঃ, গুণী লজ্জা, পরবশঃ আত্মা, প্রেম বিষয়' ; এক' মরণ' নু বর' শরণ' (অথবা—মরণ' বর' শরণ' ন কিম্ ?) ॥১॥

Beng. Trans. সাগরিকা—(লজ্জার সহিত—স্বগত) নিশ্চয়ই প্রিয়সখীর নিকট ধরা পড়িয়াছি। (সুসঙ্গতার হস্তধারণ করিয়া—প্রকাশে) প্রিয়সখি, আমার লজ্জা বলবতী হইয়া পড়িয়াছে। সুতরাং এইরূপ কর, বাহাতে অপর কেহ এই ব্যাপার জানিতে না পারে।

সুসঙ্গতা—সখি, লজ্জা করিও না। এইরূপ কণ্ঠ্যবস্তুর এই রকম বরে অভিশাপ হওয়াই উচিত। তথাপি বাহাতে অপর কেহ এই ব্যাপার জানিতে না পারে সেইরূপ করিব। কিন্তু এই মেধাবিনী সারিকাই এই বিষয়ে (রহস্তভেদে) কারণস্বরূপ হইবে। হয়ত কখনও সে এই আলাপের কথাগুলি গ্রহণ করিয়া কাহারও সম্মুখে বলিতে থাকিবে।

সাগরিকা—এইজন্ত আমার সম্ভাপ আরও বৃদ্ধিপ্রাপ্ত হইতেছে। (মননাবেশ অভিনয় করিলেন)

সুসঙ্গতা—(সাগরিকার হস্ত ধারণ করিয়া) সখি, আবস্ত হও, আবস্ত হও। আমি এই সরোবর হইতে পদ্মপত্র ও মৃণালগুলি লইয়া শীঘ্র আসিতেছি। (নিষ্কাশিত হইয়া পুনঃ প্রবেশ করতঃ পদ্মপত্রের দ্বারা শয্যা ও মৃণালের দ্বারা বলয় রচনার অভিনয় করিয়া অবশিষ্ট পদ্মপত্র সাগরিকার বৃকে নিক্ষেপ করিল)

সাগরিকা—সখি, এই মৃণাল ও পদ্মপত্রগুলি সরাইয়া লও। এইগুলির কোন প্রয়োজন নাই। অকারণ কেন নিজেকে কষ্ট দিতেছ ?—

দুর্ভাগ্যজনের প্রতি অনুরাগ, মহতী লজ্জা, নিজের পরবশতা ; হে প্রিয়সখি, আমার প্রেম অতি বিষম ; (এমতাবস্থায়) এক মরণই শ্রেষ্ঠ আশ্রয় ॥১॥

Eng. Trans. Sagariká. (Aside) My friend has discovered my (secret). (Catching hold of Susangatá's hand —aloud) My friend, great is my nervousness (bashfulness) ; so please do so that nobody else may be acquainted with this affair.

— Susangatá. Do not be ashamed, my friend ? Such a jewel of a maiden will surely cherish her desire for such a bride-

groom. Still I shall act in a manner so that none else may come to know of it. But it is more likely that this prattling Sáríká may be the cause for it ; as she, hearing this our conversation, may sometimes repeat it in the presence of somebody.

Ságariká. So my affection still more overpowers me (Represents the state of love-sickness).

Susangatá. (Catching hold of Ságariká's hand) My friend, be consoled. I shall collect some lotus-leaves and lotus-stalks from yonder lake and come back presently. (Exit and brings some lotus leaves and lotus-stalks, forms a bed with the former and makes bangles with the latter and then throws some leaves upon Ságariká's bosom.)

Ságariká. (Enough, enough) my friend, take away these lotus-leaves and stalks ; there is no use of these. Why are you taking trouble for nothing ?—

(My) attachment is towards a person attainable with difficulty ; (my) bashfulness (nervousness) is very great ; my self is under the control of another ; my love is very painful (or unequal). O my dear friend, (under the circumstances) death alone is my best refuge. 1 (Faints)

सुसङ्गता—(सकलम्) प्रियसहि ! सागरिण ! समक्षस सम-
क्षस । (क)

(नेपथ्ये कलकलः¹)

कण्ठे कृत्ता² वशेषं कनकमयमधः शृङ्गलादाम कर्पणं
क्रान्त्वा द्वाराणि झेलाचल³ चरणरत्नत्किङ्किणीचक्रवालः ।
दत्तातङ्कोऽङ्गनानामनुसृतसरणिः सम्भूमादश्वपालैः
प्रभ्रष्टोऽयं झुवङ्गः प्रविशति नृपतेर्मन्दिरं मन्दुरायाः ॥२॥

(क) प्रियसहि, सागरिणी, समक्षसिहि समक्षसिहि ।

1 नेपथ्यं । 2 कृत्ता । 3 झेलाचल ।

अपिच—

नष्टं वर्षधरैर्मनुष्यगणनाभावादपास्य अपा-

मन्तः कञ्चुकिकञ्चुकस्य विशति त्रासादयं वामनः ।

पर्यन्ताश्रयिभिर्निजस्य सदृशं नाम्नः किरातैः कृतं

कुत्रा नीचतयेव यान्ति शनकैरात्मेक्षणशङ्किनः ॥३॥

सुसङ्गता—(आकर्णायतोऽवलोक्य ससम्भ्रममुत्थाय सागरिका हस्य गृहीत्वा)
सहि ! उट्टे हि उट्टे हि । एसो क्व, दुष्टबाणरो इदो ज्जेब्ब
आअच्छदि । (क)

सागरिका—किं दाणिं करेह्म ? (ख)

सुसङ्गता—एहि । “इमस्मिं” तमालविडवांधकारे पवि-
सिअ एटं अट्टिवाहेह्म । (ग)

(क) सहि ? उत्तिष्ठ उत्तिष्ठ । एष खलु दुष्टबाणरः इत एव आगच्छति ।

(ख) किम् इदानीं कुर्वः ?

(ग) एहि । अस्मिन् तमालविटपाश्वकारे प्रविश्य एतमतिवाङ्मयायः ।

कण्ठे इति । कृतावशेषं कृतः क्षिप्तः अवशेषः यस्य तत् । कनकमयम् सुवर्णघटितं
ग्रहलादाम् ग्रहला चासी दाम चेति कण्ठे अपः कर्षणं । हेलया लीलया चला; चञ्चला;
चरणा; तेषु रचनां ध्वनतां किङ्किनीनां चक्रवालं मण्डलं यस्य सः । अङ्गनामाम् दत्तातङ्कः
दत्तः आतङ्कः येन सः । सम्भ्रमात् भयात् अश्रुपातैः अनुसृतसरणिः अनुसृतः सरणिः पन्थाः
यस्य सः । अयं प्रवङ्गः वानरः रुपतेः मन्दुरायाः प्रभटः पलायितः मन्दिरं प्रविशति । लङ्घरा
वृत्तम् ॥२॥ गटमिति । वर्षधरैः षण्डैः मनुष्यगणनाभावात् स्त्रीत्वपुंस्त्वाद्युभयलक्षणविरहितत्वात्
तेषां मनुष्यमध्ये गणना न भवति । तैः विद्रुतं पलायितम् त्रपां लज्जाम् अपास्य परिगृह्य
वामनः स्वर्ग्यः त्रासात् वानरभयात् कञ्चुकिकञ्चुकस्य कञ्चकिनः दीर्घचोलकस्य जनाः

প্রবিশতি ঋস্বত্বাত্ । পর্যন্তাশ্রয়িণিঃ পর্যন্তেষু প্রান্তভূমিষু আশ্রয়যজ্ঞশ্চ কুর্ষ্বহিঃ ভয়া-
দিত্যর্থঃ । কিরাতৈঃ কিরঃ পর্যন্তভূমিষু অতন্নি নিরন্তরং গচ্ছন্তি ইতি কির — অত্ + কর্ +
অণ্ ইতি কিরাতাঃ তৈঃ । নাম্নঃ সট্‌শ্ যাধ্যায্যে কৃতং প্রান্তভূমিপৰ্য্যটনশীলাসৌ সাম্প্রতং
প্রান্তভূমিমেবামাশ্রয়ন্তে ইতি তৈঃ স্বনামশ্রুতপত্তে: যাধ্যায্যে সম্পাদিতম্ । আত্মে অশাশঙ্কিনঃ
যথা তে বানরেণ দৃষ্টা: ন স্যুরিতি । কুজা: নীচতয়ৈব অধ: স্থিত্যা এব শনকৈ: মন্দং যান্ति ।
শাদুঁলবিক্রীড়িতং ব্রহ্মম্ । স্বভাবীক্তিয়ালঙ্কার: ॥ ১ ॥ এতম্ বানরম্ অতিবাহিয়াব:
যাপযাব: ।

Prose. কণ্ঠে ক্রতাবশেষ কনকময়ঃ শৃঙ্খলাঢাম অধ: কর্ণে হ্রীলাবলচরণ-
বলুকিক্লিষ্টাশ্রবণাণ্য: অশ্রুপালৈ: সম্ভ্রুমাৎ অনুসৃতসরণি: অঙ্কনানাং দম্পাতঙ্ক: অযং
ব্রহ্ম: বৃপতে: মন্দিরাযা: প্রধট: (সন্) দ্বারাণি ক্রান্ত্বা মন্দিরং প্রবিশতি ॥২॥

মনুষ্যগণলাভাবাত্ অপাম্ অপাস্য বর্ষবরৈ: নষ্টম্ । অযং বামন: দ্বাসাত্ কঙ্কুকি-
কঙ্কুক্য অন্না: বিশতি । পর্যন্তাশ্রয়িণিঃ কিরাতৈ: নিজস্য নাম্ন: সট্‌শ্ কৃতম্ ।
আত্মে অশাশঙ্কিন: কুজা: নীচতয়া এব শনকৈ: যান্ति ॥২॥

Beng. Trans. ভ্রমজতা—(মদরতনে) প্রিয়সখি, আঁবু হও, আঁবু হও ।

(নেপথ্যে কোলাহল)

কঠিন হিন্দাবশিষ্টে সূৰ্য্যনির্মিত শৃঙ্খলাদার নীচের দিকে আকর্ষণকরিতে করিতে
ক্রীলোকদিগের ভয় উৎপাদন করত: এই বানর নৃপতির অশালা হইতে নির্গত হইয়া সমস্ত
দ্বার অতিক্রমপূর্বক প্রাসাদে প্রবেশ করিতেছে । অশ্রুপালগণ মসজনে তাহার অনুসরণ
করিতেছে এবং সেও অবলীলাক্রমে চলিয়া যাওয়ার তাহার চরণহিত চকল নুপুরমণ্ডল
রণংকার শব্দ করিতেছে ॥২॥

মনুষ্যমধ্যে গণ্য নহে বলিয়া ক্রীষগণ লক্ষ্যাপরিহারপূর্বক পলায়ন করিতেছে । বামন
কঙ্কুকিগণের (লম্বমান) কঙ্কুকমধ্যে ভয়ে প্রবেশ করিতেছে । প্রাসাদের প্রান্তভাগে আঁজর
এইগ করিয়া কিরাতগণ নিজেদের নামের সার্থকতা রক্ষা করিয়াছে; এবং পাছে তাহা-
দিগকে দেখিতে পায় এই আশঙ্কায় কুজগণ আরও নীচের দিকে দেহ অবনমিত করিয়া
প্রহান করিতেছে ॥৩॥

ভ্রমজতা—(শুনিয়া মনুষ্যদিকে লক্ষ্য করিয়া শব্দবাক্যে গাত্রোধানপূর্বক মাগরিকাকে
হস্তে লইয়া) সখি, উঠ উঠ । এই চুটে বানর এই দিকেই আসিতেছে ।

सागरिका—एतन् किं करिष्ये ?

सुसङ्गता—अह, एहै तमानवृत्तेन अककारे अवेषण करिष्या हेहाके अतिक्रम करि ।

Eng. Trans. Susangatā. (Piteously) My friend, be consoled, be consoled.

(A noise behind the scenes)

This monkey has escaped from the stable, carrying around its neck a portion of the broken golden chain and passing through many doors, with a circle of anklets, tinkling at the free sportive motion of its feet, is entering into the palace being followed by the horse-keepers in hot haste and striking terror into the hearts of women ? 2.

Again, the eunuchs, not counted as men, lost to shame, flee (from the path of the monkey) and the dwarf takes shelter within the gown of the Chamberlain out of fear. The Kirātas who live in the border-lands (i. e., guard the surrounding walls of the harem) are true to their designation and the hump-backed persons move very slowly bowing themselves lowly as if through fear of being discovered. 3.

Susangatā. (Hearing, she looks onward and having left the seat in hot haste, catches hold of Sāgarikā in her hand) Up, up, my friend. This wicked monkey is coming this way.

Sāgarikā. What shall we do now ?

Susangatā. Come, let us hide in the darkness of this Tamāla tree and pass it off.

(परिक्रम्योभे सभयं पश्यन्त्यावेकान्ते पर्यवस्थिते¹)

सागरिका—कहं सुसङ्गदे तुए चित्तफलओ उज्झितो ?
कदापि कोपि तं पेक्खदि । (क)

(क) कथं सुसङ्गते त्वया चित्तफलकः उज्झितः ? कदापि कोऽपि तं प्रेक्षते ।

1 तथा कृत्वा उभे सभयं पश्यन्ती स्थिते

सुसङ्गता—अइ सुखिदे ! किं अज्जवि चित्तफलएण करिस्ससि ? एसोवि दहिभत्तलम्पडो एटं^१ पञ्जरं उगघाडिअ दुट्ठवाणरो अदिक्कं^२तो^३ । ^३एसा क्व मेहाविणी उड्डीणा अण्णदो गच्छटि । ता एहि । लहुं अणुसरेह्व । इमस्स आलावस्स गहिदक्खरा कस्सवि पुरदो मंतइस्सदि । (क)

सागरिका—सहि एब्बं करेह्व । (ख)

(इति परिक्रामतः)

(नेपथ्यं)

ही ही ! अच्छरिअं अच्छरिअं ! (ग)

सागरिका—(विलोक्य) सुसंगदे ! जाणीअदि कहं पुणो दुट्ठवाणरो ज्जेब्ब आअच्छदि ! (घ)

सुसङ्गता—(दृश विदस्य) अइ काअरे ! ण मेहि ! भट्टिणो पस्सवत्ती^४ क्व एसो अज्जवसंतओ । (ङ)

(ततः प्रविशति वसन्तकः)

वसन्तकः—ही ही भो ! अच्छरिअं अच्छरिअं ! साहु रे सिरिखुंडदास धम्मिअ, साहु ! (च)

(क) अयि सुखिने ! किम् अद्यापि चित्तफलकेण करिष्यसि ? एवोऽपि दधिभत्तलम्पटः एतत् पञ्जरम् उदघाट्य दुष्टवानरीऽतिक्रान्तः । एषा खलु मेहाविनी उड्डीना अग्नयः गच्छति । तदेहि लघु अनुसरावः । अस्व आलापस्य गृहीताचरा कस्यापि पुरतो मन्वयिष्यते ।

(ख) सहि, एवं कुर्याः ।

(ग) ही ही ! आश्चर्यम् आश्चर्यम् ! (घ) सुसङ्गते, ज्ञायते कथं पुनः दुष्टवानरः एव आगच्छति । (ङ) अयि कातर, न विमौहि, भर्तुः पार्श्ववर्ती खलु एषः आश्चर्यवसन्तकः । (च) ही ही भो ! आश्चर्यम् आश्चर्यम् ! साधु रे श्रीखण्डदास धार्मिक, साधु !

সাগরিকা—(সম্বৃৎসবলীকয়তি) সহি সুসংগদে ! দংসণীশো কলু,
অশ্রু' জলো ! (ক)

(ক) সহি সুসংগদে, দর্শনীয়: খলু অশ্রু' জন: ।

সুস্থিতি নিব্বহিণে । দধিভক্ষ্যলম্পট: দধিমিশ্রিতান্নভোজনে সুচতুর: বানর: হুতি
শ্রাব: । অতিদ্রাব্য: পলায়িত: । গৃহীতাস্বরা লম্বহনান্ধা মন্দযিষ্যতে কথয়িষ্যতি । দান্দ্র'-
বর্নী' সমীপস্থ: । দর্শনীয়: অস্ব বিদূষকস্য মূঢ়ত্বেন আক্রান্তা স্ব ।

Beng. Trans. (উভয়ে পরিক্রমণ করিয়া সভয়ে দেখিতে দেখিতে একপার্শ্বে
উপবেশন করিল)

সাগরিকা—হুসঙ্গতে, তুমি কেন চিত্রকলকটী ছাড়িয়া আসিলে? কেহ কখনও
দেখিতে পারে।

হুসঙ্গতা—অগ্নি সূহিতে! এখন চিত্রকলক লইয়া কি করিবে? এই সেই দধিমিশ্রিত
অন্নভোজনে পটু হুই বানর—এই (সাগরিকার) পঙ্কজটি উদ্গাটিত করিয়া পলায়ন
করিয়াছে। এই মেধাবিনীও (সাগরিকা) উড়িয়া অস্ত্র চালিয়া গেল। এখন এস, গীত্র
ইহার অনুসরণ করি। এই কথোপকথনের অকস্মিক মুখস্থ করিয়া সে হয়ত কাহারও
সম্মুখে প্রকাশ করিয়া ফেলিবে।

সাগরিকা—সখি, তাহাই করি।

(পরিক্রমণ করিল)

(নেপথ্যে)

বা: বা: ! কি আশ্চর্য্য! কি আশ্চর্য্য!

সাগরিকা—(দেখিয়া) হুসঙ্গতে, মনে হয় যেন সেই হুই বানরটি এই দিকে আবার
আসিতেছে।

হুসঙ্গতা—(দেখিয়া—সহাস্যে) অগ্নি ভীক, ভয় নাই, এ মহারাজের পার্শ্চর্য্য আর্ধ্য
বসন্তক।

(বসন্তক প্রবেশ করিল)

বসন্তক—বা: বা: ! কি আশ্চর্য্য! কি আশ্চর্য্য! বাহবা, ধার্মিক শ্রীকণ্ঠাস, বাহবা!

সাগরিকা—(সম্পূর্ণভাবে দেখিয়া) সখি হুসঙ্গতে, এই লোকটি দেখিবার
মত বটে!

(Both walk round and looking with fear, sit down
on one side)

Eng. Trans. Sagarikā. Oh Susangatā, why have you left the picture-board ? Somebody may by chance come across it.

Susangatā. Oh thou safely situated now ! What would you do now with the picture-board ? This wicked monkey, fond of rice mixed with curd, has broken open the cage and has escaped. This clever bird (Medhāvinī—Sārikā) too is now on her wings and is going elsewhere. So let us follow her in a hurry ; or she will repeat in the presence of somebody the conversation which she has learnt by rote.

Sāgarikā. Friend, let us do so.

(Both walk round)

(Behind) Hullo ! what wonder ! what wonder !

Sāgarikā. (Looking) Oh Susangatā, I think that wicked monkey is coming this way again.

Susangatā—(Looking—with a smile) Oh timid girl, do not fear. It is our worthy Vasantaka who is the companion of our lord, the King.

(Enter Vasantaka)

Vasantaka. Hullo ! Very strange indeed ! Bravo, O pious Shrikhandadāsa, well done !

Sāgarikā. (Looks wistfully) Friend Susangatā, this person is really worth seeing !

सुमङ्गला—सहि ! सुत्यिदे ! किं एदिणा दिद्वेण ? दूरीभूदा¹

क्व, सारिका । ता एहि । अनुसरेह्य । (क)

(इति^१ निष्कान्ते^२)

वसन्तक—^३साहु रे सिरिखंडदास धम्मिअ, साहु !—जेण दिस्समेत्तेण तेण ज्जेब्ब दोहएण ईदिसी णोमालिका संबुत्ता, जेण णिरुं तरुव्भिस्सकुसुमगुच्छच्छादिअविड्ढो^४ उवहसन्ती विअ लक्खीअदि देवीपरिगह्मिदं माह्वीलदं । ता जाव गदुअ पिअ-वअस्सस्स णिवेदेमि^५ । (परिक्रम्यावलोक्य च) एसो क्व, पिअवअस्सो तस्स दोहअस्स लद्धपञ्चअदाए परोक्खं वि तं णोमालिअं पञ्चक्खं विअ कुसुमिदं पेक्खंतो हरिसुपुल्ललोअणो इतो ज्जेब्ब आअ-च्छटि । ता जाव णं उवसप्पामि । (इति राजानं प्रति निर्गतः) (ख)

(ततः प्रविशति यथानिर्दिष्टो राजा)

राजा—(सहर्षम्)

उहामोत्कलिकां विपाण्डुररुचं प्रारब्धजृम्भां क्षणा-

दायासं श्वसनोद्गमैरविरते^६ रातन्वतीमात्मनः ।

अथोद्यानक्षतामिमां समदनां नारौमिवान्यां ध्रुवं

पश्यन् कोपविपाटलद्युतिमुखं देव्याः करिष्याम्यहम् ॥४॥

(क) सखि, सुस्थिते ! किम् एतेन दृष्टेन ? दूरीभूता खलु सारिका । तदेहि । अनुसरावः ।

(ख) साहु रे श्रीखण्डदास धम्मिक, साहु !—येन दत्तमात्रेण तेन एव दोहदेन ईदृशी नवमालिका संबुत्ता, येन निरलरोहिणकुसुमगुच्छाच्छादितविटपा उपहसन्ती इव लक्ष्यते देवीपरिगृहीता माधवीलताम् । तद् तावत् गत्वा प्रियवयस्यस्य निवेदयामि । एषः खलु प्रियवयस्यः तस्य दोहदस्य लब्धप्रत्ययतया परोक्षामपि तां नवमालिकां प्रत्यक्षा-मिव कुसुमितां प्रेक्षमाणः इर्वीत्पुल्ललोचनः इत एवागच्छति । तद् यावदेनम् उपसर्पामि ।

१ अमे । २ ततः प्रविशति प्रवृष्टी विदूषकः । ३ ह्री ह्री नो ! अच्छरिअं अच्छरिअं ! साहु रे etc. ४ गुच्छसीद्धिच । ५ बहुजनइअं । ६ रविरत् ।

वसन्तकः—(सङ्क्षीपत्य) जञ्चदु जञ्चदु पिञ्चबन्धस्त्री ! भो बन्धस्त्री ! दिदृष्ट्वा बद्धुस्मि (जेष दिव्यनेत्रेण ज्येष्थे तेष दीदृशेण इत्यादि पुनः पठति) (क)

(क) जयति जयति प्रियवयस्य ! भो वयस्य, दिदृष्ट्वा वईसे (येन दत्तमात्रेण एव तेन दीदृशेन ईदृशे नवमालिका संवृता, येन निरन्तरोद्भिन्नकुसुमगुच्छाच्छादित-विठपा उपवृसन्ती इव लक्ष्यते देवीपरिगृहीता माधवीलताम् ।)

निर्गन्ति अन्तरम् अवकाशः यस्मिन् तत् निरन्तरं सन्तं यथा तथा उद्भिन्नानि उद्भूतानि कुसुमानि तेषां गुच्छानि तैः आच्छादिताः विठपाः श्राव्याः यस्याः सा नवमालिका राज्ञः परिगृहीता । देवीपरिगृहीता माधवीलतामुपवृसन्ती स्वकुसुमसमृद्धा इत्यर्थः । लब्धप्रत्ययतया लब्धविश्वासतया । उद्दामेति । उद्दामा बन्धरहिताः अतिप्रभूता च उत्कलिकाः उत्कण्ठाः कीरकाश यस्याः ताम् । विपाण्डुररुचं विपाण्डुरा विशेषेण पाण्डुवर्णा प्रियविरहेण पुष्पोदगमेन च शुभ्रवर्णत्वात् रुक् कान्तिः शोभा च यस्याः ताम् । प्रारब्धजृम्भा प्रारब्धा जृम्भा जृम्भर्ग विकासय यस्याः ताम् 'जृम्भा विकास-जृम्भणयो-स्त्रिवृ' इति मेदिनी । अविरतैः निरवच्छिन्नैः असनीद्वयैः आसानीय उद्गमैः वायुनामुद्गमैश्च 'असनः स्पर्शनो वायुः' इत्यमरः । आत्मनः आयासं खेदं अनणजम् अमञ्च आतन्वतीं कुर्वतीं समदगां मदगवश्यां गारीमिव अद्य इमान् उद्यानलताम् नवमालिकाम् इत्यर्थः । पश्यन् अद्य दैव्याः वासवदत्तायाः मुखं कीपविपाटलद्युति कीपेन क्रोधेन विपाटला विशेषेण पाटला अंतरक्ता, "अंतरक्तासु पाटलः" इत्यमरः, द्युतिः कान्तिः यस्य तत् मुखम् भ्रुवं निश्चितं करिष्यामि । यथा काचित् गारी प्रियेण विशेषेणानुगृहीतामन्यां गारीं सख्यां विलोक्य ईर्ष्या स्वमुखनारत्तिमात्रं करोति तथा कुसुमसमृद्धां राज्ञा अनुगृहीतां नवमालिकां विलोक्य वासवदत्ताया अपि मुखं रक्ताभं भविष्यति कीपेनेत्यर्थः । अत्र उक्तिभङ्गा सागरिकामुपचिपतीत्यर्थः ॥४॥ पताकास्थानकमेतत् ।

Prose order. उद्दामोत्कलिकां विपाण्डुररुचं चचात् प्रारब्धजृम्भा अविरतैः असनीद्वयैः आत्मनः आयासम् आतन्वतीम् अन्यां समदगां गारीम् इव इमान् उद्यानलतां पश्यन् अद्य भ्रुवं दैव्याः मुखं कीपविपाटलद्युतिं करिष्यामि ॥४॥

Beng. Trans হে সিরুৎসেগে ! ইহাকে দেখিয়া লাভ কি ? সারিকা দূরে চলিয়া গিয়াছে । তা এস, অনুসরণ করি ।

(উভয়ে নিষ্ক্রান্ত)

বসন্তক—বাহবা, ধার্মিক শ্রীখণ্ডদাস, বাহবা ! তোমার দোহদ (অর্থাৎ সাধ) নিবাত্রই নবমালিকা এইরূপ হইয়া গেল ; সেইজন্য নিরন্তর সমুদগত কুসুমরাজি দ্বারা ইহার শাখাসমূহ আচ্ছাদিত (অথবা শোভিত) হওয়ায় দেখা যাইতেছে যেন সে (নবমালিকা) দেবীর পরিগৃহীতা মাধবীলতাকে উপহাস করিতেছে । এখন গিয়া প্রিয়বয়স্ককে এই কথা নিবেদন করি । (পরিত্রমণপূর্বক অবলোকন করিয়া) এই যে প্রিয়বয়স্ক সেই দোহদেবীর উপর দৃঢ় বিশ্বাসহেতু অপ্রত্যক্ষ হইলেও নবমালিকাকে কুসুমিত হইতে যেন প্রত্যক্ষ করিয়াই হর্ষোৎফুল্লনেত্রে এইদিকে আসিতেছেন । এখন উহার নিকট অগ্রসর হই । (রাজার দিকে অগ্রসর হইল)

(যথানির্দিষ্ট রাজার প্রবেশ)

রাজা—(সানন্দে) যেরূপ কোনও নারী বিবম উৎকর্ষায় আকুল হইয়া পাত্তবর্ণ ধারণ করে, ক্রমে ক্রমে তাহার জ্ঞান প্রকাশ পায়, এবং অবিরত দীর্ঘনিবাসনে দ্বারা নিজের আয়াস (মদনগীড়া) প্রকাশ করে—সেইরূপ এই উজানলতা সমুদগত কলিকা-(কোরক)-সমূহের বিকাশে যেতবর্ণ ধারণ করিয়াছে—এবং নিরন্তর বায়ু-সকালনের দ্বারা আন্দোলনের ফলে ইতস্ততঃ ভ্রমণ জন্য নিজের খেদ উৎপাদন করিতেছে । — মদনবিহ্বলা পরকোয়া নারীর স্থায় এই (লতাকে) দর্শনপূর্বক আমি অত্যন্ত নিশ্চয়ই মহিবীর মুখের (কান্তি) কোণে পটলবর্ণ (গোলাপী) করিয়া তুলিব ॥৪॥

বসন্তক—(সহর্ষে অগ্রসর হইয়া) প্রিয়বয়স্কের জয় হউক ! হে বয়স্ক, ভাগ্যক্রমে আগনি আজ অভাৱ লাভ করিয়াছেন । (এই বলিয়া পূর্বোক্ত জেগ দ্বিগমেস্তেগ ইত্যাদি আবৃত্তি করিতে লাগিলেন)

Eng. Trans. Sus. O you free from anxiety ! What is the use of looking at him ? The Sáríká has gone to a great distance ; so come, let us follow her.

(Both exeunt)

Vasantaka. Well done, oh pious Shrikhandadása ! well done !—by whose wish yielding drug, as soon as applied, the

Jasmine creeper has been covered with countless buds in its branches, and looks as if smiling disdainfully upon the Queen's favourite MádHAVI creeper. So I shall go and tell my friend (what has happened.) (Walking round and seeing) Yonder my dear friend comes in this direction, looking quite confident about the desire-fulfilling horticultural drug and with his eyes glowing with joy, sees directly before him as it were, the Navamáliká (creeper) blossoming, though actually it lies beyond his sight. Therefore, let me approach him. (So he steps forward to the King)

(Enter the King as described)

King. (Rejoicing) Today surely I shall cause the face of the Queen assume a purple hue due to anger by looking towards this creeper of the garden resembling another love-sick lady—the creeper that with a luxuriant growth of buds (or with excessive anxieties) assumes a whitish colour (or develops a pallid complexion), that is full of blooming flowers (or is commencing to yawn) and that displays its own exertion (or affection, agitation) due to incessant blowing of the wind (or heavy sighs). 4.

Vasantaka. (Approaching suddenly) Victory to my dear friend ! O friend, you are fortunately attended with prosperity ! (He repeats the portion जेष दिग्भ्रमेतेष etc.)

राजा—वयस्य कः सन्देहः ! अचिन्त्यो हि मणिमन्त्रो-
षधीनां प्रभावः ! पश्य—

कण्ठे औषुषोत्तमस्य समरे दृष्ट्वा मणिं शत्रुभि-

र्नष्टं मन्त्रवरैर्वसन्ति वसुधामूले भुजङ्गा, हताः ।

पूर्वं लक्ष्मणवीरवानरभटा ये मेघनादाहताः

पौत्वा तदपि मण्डौषधेर्गुणनिधेर्गन्धं पुनर्जीविताः ॥५॥

तदादेश्य मार्गं, येन वयमस्य^१ तदवलोकनेन चक्षुषः फल-
मनुभवामः ।

वसन्तकः—(साटीपम्) एदु एदु भव^२ । (क)

राजा—गच्छाग्रतः ।

(उभौ सगर्वं परिक्रामतः)

वसन्तकः—(आकर्ष्य सभयं निवृत्य ^३राजानं हस्ते गृहीत्वा ससम्भ्रमम्) भो
वयस्स ! एहि पलायन्त । (ख)

राजा—किमर्थम् ?

वसन्तकः—भो ! एतस्मिन् वकुलपादवे कोवि भूदो पडि-
वसदि । (ग)

राजा—धिङ् मूर्ख ! विश्रब्धं गम्यताम् । कुत ईदृशानामत्र
प्रभावः^४ ?

वसन्तकः—^५फुङ्क्वरं ज्जब्ब मंतेदि । जइ मम वय्णं
ण पत्तिआअसि, ता अगदो भविअ सअं ज्जब्ब आकखे हि । (घ)

राजा—(तथा कृत्वा युत्वा च)

स्यष्टाक्षरमिदं यस्मान्मधुरं^५ स्त्रीस्वभावतः ।

अल्पाङ्गत्वादिनिष्ठादि मन्ये वदति सारिका ॥६॥

(क) एतु एतु भवान् । (ख) भो वयस्य, एहि पलायावहि ।

(ग) भोः ! एतस्मिन् वकुलपादपे कोऽपि भूतः प्रतिवसति ।

(घ) स्फुटाक्षरमेव मन्त्रयते । यदि मम वचनं न प्रत्याययसि (प्रत्येवि), तद् अग्रतो
भूत्वा स्वयमेवाकर्षय ।

1 वयमपि । 2 परावृत्य । 3 सन्भवः । 4 भो एसी क्ख... । 5 तावन्मधुरं ।

(ऊर्ध्वं निरूप्य निपुणमवलीक्य ¹) कथं सारिका ? !

वसन्तकः—(विचार्य ²) कथं सच्चं ज्जेब्ब सारिका ? (क)

राजा—(सञ्चितम्) वयस्य ! एवम् ।

वसन्तकः—भो वयस्य ! तुमं भञ्जालुओ³, जेण सारिकां भूदेति मंतेसि । (ख)

राजा—धिङ् मूर्ख ! यदात्मना कृतं तन्नयि सम्भावयसि !

वसन्तकः—भो ! जइ एवं मा क्खुमं निवारिसि (दण्डकाष्ठमुद्यम्य)
आ दासोए धीए ! तुमं जानामि सच्चं ज्जेब्ब वसंतओ
भाअदित्ति । ता चिट्ठ चिट्ठ दाव मुहुत्तं जाव इमिणा पिसुणजण-
हिअअकुडिलेण दण्डकाष्ठेण परिपक्कं बिअ कइत्यफलं इमादो
वत्तलपाअवाटो आहणिअ भूमिए पाडइस्सं । (ग)

राजा—(निवारयन्) मूर्ख ! किमप्येषा रमणीयं व्याहरति । तत्
किमेनां त्रासयसि । शृणुवस्तावत् ।

(उभौ आकर्णयतः)

(क) कथं सत्यमेव सारिका !

(ख) भोः वयस्य ! त्वं भञ्जालुकः, येन सारिकां भूत इति मन्यसे ।

(ग) भोः यद्येवं, मा खलु मां निवारय । आः दास्याः पुत्रि ! त्वं जानासि
सत्यमेव वसन्तकी विभेतीति । तस्मिन् तिष्ठ तावत् मुहुर्धनं यावदनेन पिपुनजनहृदयकुटिलेन
दण्डकाष्ठेन परिपक्कम् इव कपित्थफलं अस्मात् वत्तलपादपात् आहत्य भूमौ पातयिष्यामि ।

अचिन्त्यः चिन्ताया अगोचरः । कण्ठे इति । समरे देवासुरयुद्धे पुरुषोत्तमस्य विष्णोः
अरमतीतत्वाद् अश्वत्थत्वाच्च, कण्ठे गलदेशे विराजमानं मणिं कौस्तुभाख्यं समुद्रमन्थने प्राप्तं
दृष्ट्वा शत्रुभिः दैत्यैः बध्ने विनष्टम् । मन्मथरैः मन्मथैः वसुधामूले पाताले भुजङ्गाः कृताः

1 अितं ज्ञत्वा । 2 सारिकैवेयम् । 3 ऊर्ध्वं निरूप्य । 4 पुस्तकान्तरे नास्ति ।

হতবলাঃ ইত্যর্থঃ । হত ইত্যনেন নিহত ইত্যর্থং গৃহীতে তेषাং পাতালগমনস্বাভবত্বাৎ । পূর্বং পুরা য়ে লক্ষ্মণবীরবানরভট্টাঃ লক্ষ্মণস্য রামানুজঃ বীরবানরভট্টাশ্চ বানরসৈনিকাঃ মেঘনাদা-
হতাঃ মেঘনাদেয়বানরপুত্রৈশ্চ আহুতাঃ अभवन् इत्यर्थः । তেऽপি গুণনিধিঃ অনুলগুণসম্পন্নস্য
মহৌষধিঃ বিশল্যকরপ্ল্যাদেঃ হনুমতা আনীতস্য ইত্যর্থঃ, গম্বং পীত্বা আশ্রায়ে পুনর্জীবিতাঃ
अभवन् । एवं मणिमन्त्रोपधीनामतुल्यः प्रभावः ॥५॥ साटीपम् सगर्वम् । ससन्धमम्
सभयम् सत्वरं च । ईदृशानां भूतादीनामित्यर्थः । स्पष्टाचरमिति । स्पष्टাचरम् স্পষ্টাচর
इदं भाषितम् इत्यर्थः । मधुरं श्रवणसुखम् स्त्रीस्वभावतः स्त्रीत्वात् कष्टमाधुर्यमित्यर्थः ।
अन्याङ्गत्वात् क्रस्नदेहत्वात् अनिर्झादि अनुच्चैः आकर्षमाणम् यच्चात् तच्चात् सा सारिका
इति मन्त्रं तर्कयामि ॥६॥ पिशुनजनद्वयकुटिलेन पिशुनाः दुर्जनाः खलाः तेषां
छदयमिव कुटिलं दण्डकाष्ठमित्यर्थः ।

Prose order. সমরে শ্রীপুরুষোত্তমস্য কণ্ঠে মণি' দৃষ্টা শব্দ মিঃ নষ্টম্ ।
মন্ডবর' : ভুজঙ্গাঃ হতাঃ বসুধামূলি বসন্তি । পূর্বং য়ে লক্ষ্মণবীরবানরভট্টাঃ মেঘনাদাহতাঃ
তেঃপি গুণনিধিঃ মহৌষধিঃ গম্বং পীত্বা পুনঃ জীবিতাঃ (अभवन्) ॥५॥

यच्चात् इदम् स्पष्टाचरं स्त्रीस्वभावतः मधुरम् अन्याङ्गत्वात् अनिर्झादि, (तच्चात्)
(अहं) मन्त्रे सा सारिका वदति (इति) ॥६॥

Beng. Trans. রাজা—বরষ, তাহাতে আর সন্দেহ কি ? মণি, মস্ত্র ও ঔষধের
প্রভাব চিন্তারও অগৌচর ; দেখ—

পুরুষোত্তম বিষ্ণুর কণ্ঠে মণি দেখিয়া যুদ্ধে শত্রুগণ বিনাশপ্রাপ্ত হইয়াছিল । শ্রেষ্ঠ মস্ত্র-
সমূহের দ্বারা ভুজঙ্গগণ হতবীৰ্য হইয়া পাতালে বাস করিতেছে । পুরাকালে লক্ষ্মণ
ও অশ্বাশু ভে সমস্ত বানরসৈনিক মেঘনাদকর্তৃক আহত হইয়াছিল তাহারাও গুণের
আকর মহৌষধির গন্ধ আভ্রাণ করিয়া পুনর্বীর জীবিত হইল ॥৫॥

অতএব, পঞ্চ দেখাও, বাহাতে আমরা আজ উহা দর্শন করিয়া চক্ষুর কল (সাক্ষ্য)
অশুভব করি ।

বসন্তক—(সগর্বে) আহ্নন আহ্নন আপনি ।

রাজা—অগ্রসর হও । (উভয়ে সগর্বে পরিক্রমণ করিতে লাগিলেন)

বসন্তক—(শুনিয়া সন্তরে রাজার দিকে ফিরিল ও রাজার হস্ত ধারণ করিয়া
সসঙ্করে) হে বরষ, আহ্নন, পলায়ন করি ।

রাজা—কি জন্তু ?

বিদূষক—এই বকুলবৃক্ষে একটা ভূত বাস করে।

রাজা—খিক্ মুখ, নির্ভয়ে চল। এখানে এই সকলের প্রভাব কিরূপে সম্ভবপর হয় ?

বিদূষক—এবে খুব স্পষ্টভাবে কথা বলিতেছে। এখন যদি আপনি আমার কথা বিশ্বাস না করেন তাহা হইলে অগ্রসর হইয়া নিজেই শ্রবণ করুন।

রাজা—(তাহাই করিয়া ও শুনিয়া) এই (বাক্য) স্পষ্টাক্ষর, স্ত্রীস্বভাবহেতু মধুর, ও পুংস্বাকার বলিয়া অগভীর (সুস্থ) ; (এই জন্তু উহাকে) আমার সারিকা বলিয়া মনে হইতেছে। ৬।

(উর্দ্ধদিকে লক্ষ্য করতঃ নিপুণভাবে অবলোকন করিয়া) হাঁ, সারিকাই বটে।

বসন্তক—(বিবেচনা করিয়া) সত্যই কি সারিকা বটে ?

রাজা—(হাসিয়া) হাঁ, বসন্ত !

বসন্তক—হে বসন্ত, তুমি বড় ভীতু ; সেইজন্তু সারিকাকে ভূত বলিয়া বর্ণনা করিতেছে।

রাজা—খিক্ মুখ, বাহা তুমি নিজে মনে করিয়াছ, তাহা আমার উপর আরোপ করিতেছ !

বসন্তক—বরষা, যদি তাহাই হয়, তাহা হইলে আমাকে বারণ করিবেন না (সজ্ঞেধে দণ্ডকাঠ উন্মোচন করিয়া) অরে দাসীর পুত্রি ! তুমি মনে করিয়াছ যে বসন্তক সত্যই ভয় পাইয়াছে। এখন মুহূর্ত্ত মাত্র অপেক্ষা কর, তাহা হইলে চুর্জন স্যাক্তির হ্রদয়ের তুল্য কুটিল এই দণ্ডকাঠের দ্বারা পক কপিথ ফলের স্থায় তোমাকে এই বকুলবৃক্ষ হইতে পাতিত করিব।

রাজা—(নিবারণ করিয়া) মুখ, এই সারিকা কোনরূপ স্তম্ভর কথা বলিতেছে, তবে কেন তাহাকে ভয় দেখাইতেছ ? এখন শোনা যাক্। (উভয়ে শ্রবণ করিতে লাগিলেন)

Eng. Trans. King—Is there any doubt about it, my friend ? For inconceivable is the influence (efficacy) of jewels, charms and herbs. Just see—

At the sight of the gem suspended from the neck of the blessed Lord Purushottama, the enemies were annihilated in the battle. Snakes, being humbled down by the force of wonderful incantations, are residing in the nether region ; and in

ancient times Lakshmana and the heroic monkey-soldiers who were wounded by Meghanáda, were restored to their lives by smelling the celebrated drug of good qualities. 5.

So, lead the way, so that these eyes may, this day, obtain the fruit of their formation (lit, we may reap the fruits of possessing our eyes) by having a sight of it.

Vasantaka. (With pride) Come this way, Sire !

King. Proceed in front.

(Both walk round with pride)

Vasantaka. (Hears with alarm and turning back catches hold of the hands of the King in haste) My friend, let us run away.

King. Why ?

Vasantaka. There is a goblin on yonder Vakula tree.

King—Away, simpleton ! go on in full confidence. How should any such being have power in this place ?

Vasantaka. It speaks quite distinctly if you disbelieve me, then advance and listen yourself.

King. (Does so and hears) As the (voice) is distinct and sweet on account of its feminine characteristic and not deep (resounding) owing to (its) being of a small volume (lit. size), I think she is a female parrot (Sáriká.) 6.

(Looking up and observing minutely) Oh, it is a Sáriká.

Vasantaka. (Thinking) How now, is it truly a female parrot (Sáriká) ?

King. (Smiling) yes, my friend !

Vasantaka, My friend, you have got frightened, so you fancy a starling to be a goblin.

King. Out on you, blockhead ! you are accusing (lit. imposing on) me of what you yourself have done.

Vasantaka. Well, if it be so, then please do not interfere with me (Holds up the staff in anger) you impertinent bird

(lit. the daughter of a slave-girl or harlot) you think that Vasantaka has been really very much frightened. Then stop a moment and with this staff, crooked as the mind of the wicked, I will bring you down from the Vakula tree like a ripe Kapittha fruit (wood-apple).

King.—(Interfering) You simpleton ! How prettily she prattles something. So why are you frightening her ? Let us hear. (Both hear)

वसन्तकः—(आकण्ठ्यं) एब्बं भणादि—इमस्स बह्मणस्स भोजणं दिज्जेति¹ । (क)

राजा—सर्वमप्यौदरिकस्याभ्यवहार एव पर्थवस्यति । तत् सत्यं वद, किमालपति सारिका ?

वसन्तकः—(आकण्ठ्यं) भो बभ्रस्स ! सुदं तुए जं एदाए मंतिदं । एसा भणादि—सहि ! को एसो तुए आलिहिदो ? पउत्तमदनमहुस्सवे भअवं अणगोत्ति । पुणोवि भणादि—सहि ! कौस तुए अहं एत्थ आलिहिदा ? सहि ! किं अअत्तणे कुप्पसि ? जाटिसो तुए कामदेओ आलिहिदो तादिसो मए रइ आलिहिदेत्ति । ता अस्सधासंभाविणि ! किं तुह एदिणा आलविदेण ? कहेहि सब्बं बुत्तं । भो बभ्रस्स ! किं णेदं ? (ख)

राजा—वयस्य ! एवं तर्कयामि कयापि हृदयवत्तमोऽनु-
रागादभिलिख्य कामदेवव्यपदेशेन सखीपुरतोऽपङ्कृतः, तत्

(क) एवं भणति—अस्य ब्राह्मणस्य भोजनं दीयतामिति ।

(ख) भो वयस्य ! श्रुतं त्वया यत् एतया मञ्जितम् । एषा भणति—सखि, कः एषः

मन्त्र्यापि प्रत्यभिज्ञाय वेदग्धरादसावपि तत्रालिख्य रतिव्यपदेशेन दर्शितेति ।

विदूषकः—(क्षीटिकां दत्त्वा) भो बभ्रस्स ! जुज्जदि क्व, एदं । (क)

राजा—भो वयस्य ! तूष्णीं भव । पुनरपि व्याहरति ।

तच्छृणुवस्तावत् ।

(उभावपि शृणुतः)

विदूषकः—भो पुणोवि एसा एब्बं भणादि—महि ! मा लज्ज । ईदिसस्स कस्सारअणस्स अबस्सं ज्जेब्ब ईदिसे बरे अभिलासेण होदब्बं । (ख)

राजा—अस्ति काचिद् युक्तिः ।

विदूषकः—भो बभ्रस्स ! मा पंडिअगब्बं उब्बह । अहं दे एदाए मुहादो सुणिअ सब्बं बक्खाणइस्सं । जा एसा आलिज्जिदा सा क्व, क्ख्सा दंसणोआ । (ग)

राजा—यद्येवमवहितौ शृणुवस्तावत् । अस्तत्रावकाशो नः कुतूहलस्य ।

त्वया आलिखितः । प्रवचनमदनमहोत्सवे भगवान् अनङ्ग इति । पुनरपि भणति—सखि, कस्मात्त्वया अहमत्र आलिखिता ? सखि, किम् अकारणे कुप्यसि ? यादृशस्त्वया कामदेव आलित्वितः, तादृशी मया रतिः आलिखिता इति । तद् अन्यथासम्भाविन ! किं तव एतेन आलपितेन ? कथय सर्व्वं वचनान् । भो वयस्य, किं नु इदम् ?

(क) भो वयस्य ! युज्यते खलु एतत् ।

(ख) भोः पुनरपि एषा एवं भणति—सखि, मा लज्जस्व । ईदृशस्य कन्यारवस्य अवश्यमेव ईदृशं वरं अभिलाषेण भवितव्यम् । (ग) भो वयस्य, मा पण्डितगर्व्वम् उदह । अहं ते एतस्याः मुखात् श्रुत्वा सर्व्वं व्याख्यास्यामि । या एषा आलिखिता सा खलु कन्या दर्शनीया ।

(ইত্যুভাবাকর্ণযতঃ)

বসন্তকঃ—ভো বশস্ব ! সুদং তু এং এদাং মন্তিদং—সহি !
অদোপি মে অহিঅদরং সন্তাবো বহুদি । সহি ! অবণেহি ইমাং
গুলিণীপতাং মুণালবলআং চ । অলং এদিণা । কীস
অম্মারণে অস্তাণং আশাসেসি ? (ক)

রাজা—বয়স্য ! ন কেবলং স্মৃতম্, অমিপ্রায়োঃপি ললিতঃ ।

বসন্তকঃ—ভো বশস্ব ! অজ্জবি কুরকুরাঅদি এব্ব এমা
সারিকা টাসীএ ধীমা । তা সব্বং সুণিঅ বক্বাণাংস্স । (খ)

(ক) ভো বয়স্য, স্মৃতং ত্বয়া যৎ এতয়া মল্লিতং—সখি, অতোপি মে অধিকতরং
সন্তাপী বন্তে । সখি, অপনয় ইমানি মল্লিনীপত্যাণি মুণালবলয়ানি চ । অলমেতেন ।
কস্মাত্ অকারণে আত্মানম্ আয়াসয়সি ?

(খ) ভো বয়স্য, অद्याপি কুরকুরায়তে এব এষা সারিকা দাস্যাঃ পুত্রী । তৎ সৰ্ব্বং
স্মৃতা ব্যাখ্যাশ্যামি ।

ঐদৈরিকস্য উদরপূরণকুশলস্য—‘উদরাট্‌গাট্‌নে’ ইতি ঠক্ । অব্যবহারঃ
মদ্বর্ণম্ । ‘অব্যবহৃতান্নজগ্ধ’ ইত্যমরঃ । আলপিতেন ভাষিতেন । অপিভূতঃ গোপাখিতঃ ।
আয়াসয়সি খেদয়সি । কুরকুরায়তে কুরকুর ইতি অস্ব্যটং শব্দং করোতি । ব্যাখ্যাশ্যামি
বিস্তরতঃ কথয়িষ্যামি ।

Beng. Trans. বসন্তক—এই ত্রাকণের ভোজনের ব্যবস্থা করা হউক—এই কথা
বলিতেছে ।

রাজা—সকল জিনিষই পেটের খাজজবো পূর্ণ্যবসিত হয় । এখন সত্য কথা বল,
সারিকা কি বলিতেছে ।

বসন্তক—(শুনিয়া) বরত, এ বাহা বলিল তাহা ত আপনি শুনিয়াছেন । এই
সারিকা বলিতেছে—‘সখি, তুমি কাহাকে (এই চিহ্নে) অঙ্কিত করিয়াছ ? মদননহোৎসব
আরম্ভ হইলে ভগবান্ অনঙ্গকে অঙ্কিত করিয়াছি ।’ পুনর্বার বলিতেছে—‘সখি, আমাকে
তুমি কেন এখানে অঙ্কিত করিলে ? সখি, অকারণে কেন তুমি কোণ করিতেছ ? তুমি

যেদ্রুপ কামদেবকে অঙ্কিত করিয়াছ, আমিও সেইরূপ রতিদেবীকে অঙ্কিত করিয়াছি। অতএব, হে অশ্রুণা অশঙ্কাকারিণি ! তোমার এইরূপ আলাপ করিবার কি প্রয়োজন ? সকল ব্রহ্মান্ত খুলিয়া বল ।' ভো বরশ্র, এই ব্যাপারটা কি ?

রাজা—বরসা, আমার মনে হইতেছে কোনও কামিনী অমুরাগবশতঃ নিজের হৃদয়-বলন্তকে (চিত্রে) অঙ্কিত করিয়া কামদেব বলিয়া ছলপূর্ণক সখীর সম্মুখে গোপন করিয়া-ছিল। তার পর সখীও চিনিতে পারিয়া চতুরতার সহিত সেই (চিত্রে) রতিচ্ছলে সেই শ্রীলোকটিকে অঙ্কিত করিয়া প্রদর্শিত করিয়াছে।

বিদূষক—(তুড়ি দিয়া) বরসা, ঠিক, ইহা যুক্তিযুক্ত বটে !

রাজা—বরশ্র, চুপ কর ! আবার আলাপ করিতেছে। শোনা যাক।

(উভয়ে শূন্যে লাগিলেন)

বিদূষক—ভো ! ও আবার এইরূপ বলিতেছে—‘সখি, লজ্জা করিও না। এইরূপ কণ্ঠারত্নের অবশ্র এইরূপ বরে অভিলাস হওয়াই উচিত’।

রাজা—(নিশ্চয় ইহার) কোন যুক্তি আছে।

বিদূষক—বরশ্র, পাণ্ডিত্যের গর্ব করিবেন না। আমি ইহার মুখ হইতে সমস্ত শুনিয়া (আপনাকে) ব্যাখ্যা করিয়া (বুঝাইয়া) দিব। এই যে কন্যাকে অঙ্কিত করা হইয়াছে সে (বর্ণার্থই) দর্শন-যোগ্য !

রাজা—যদি তাহাই হয়, তবে মন দিয়া শোনা যাক। এখানে আমাদের কৌতূহলের অবকাশ আছে।

(উভয়ে শূন্যে লাগিলেন)

বসন্তক—বরসা, সে বাহা বলিল আপনি তাহা শুনিয়াছেন—‘সখি, এইজন্যই আমার অধিকতর সজ্ঞাপ বৃদ্ধি পাইতেছে। সখি, এই নলিনীপত্র ও যুগলবল্লরঙ্গলি অপসারিত কর। কি জন্য অকারণে নিজেকে (এত) কষ্ট দিতেছ’ ?

রাজা—বরসা, আমি কেবল শুনি নাই, (ইহার) অভিপ্রায়ও বুঝিয়াছি।

বসন্তক—বরসা, এখনও পর্য্যন্ত এই দাসীপুত্রী সারিকা অস্পষ্ট ভাবে (কুরকুর করিয়া) আবার কি বলিতেছে। অতএব, সেই সকল শুনিয়া ব্যাখ্যা করিব।

Eng. Trans. Vasantaka. (She) says that let something be given to this Bráhmāna to eat.

King. Everything is transformed to an eatable to a glutton. Come, say truly what does the Śārikā utter ?

Vasantaka. (Listening) O friend, you have heard what she has said. She says—'my friend, who is this that has been delineated by you (in the picture)? The blessed bodiless god (Ananga) when the great Cupid-festival set in'—(is her reply). (She) speaks again—'why have I been delineated here by you? Friend, why are you getting offended without reason? I have portrayed a Rati (Psyche) similar to the Kāmadeva (Cupid) which has been drawn by you. O you who are apt to think otherwise (misinterpret), what is the use of these talks of yours? Speak out truly everything.' O friend, what does this mean?

King. Oh friend, I surmise, some female having drawn her sweet-heart's portrait out of love, concealed (the fact) before her companion (by passing the portrait off) as the picture of the god of love; her friend, too, having found it out, ingeniously delineated her in the character of Rati (Kama's wife).

Vasantaka. (Snapping the fore-finger) very likely, very likely, my friend?

King. O my friend, be silent; she speaks again; let us hear.

(They listen)

Vasantaka. Oh friend, she is again chattering—'My friend, do not be ashamed! A jewel of a maiden of this (your) type must needs have a desire for a bridegroom of such worth.'

King—Surely, there must be some reason.

Vasantaka—Oh, friend, do not presume upon your own scholarship. I shall expound all she says when she has finished. The lady that is painted, is surely charming to look at.

King—If it be so, then let us hear attentively. There is a scope for our curiosity in this matter.

(Both listen)

Vasantaka. Very well, my friend, you have heard what she says—‘My friend, affliction is growing more on this account. My friend, take away these lotus-leaves and stalks. Enough of these. Why are you taking trouble for nothing ?’

King. My friend, not only I have heard, but also I have gathered the purport thereof.

Vasantaka. O friend, this harlot’s daughter of a starling still chatters ; but I shall explain all after I hear.

राजा—युक्तमभिहितम् ।

(पुनराकर्णयतः)

वसन्तकः—भो बन्धु ! एसा क्व सारिका दासीए धीआ चउब्बेदौ बह्णो बिअ रिचाइं भण्णिदुं पउत्ता । (क)

राजा—वयस्य, कथय । किमप्यन्यचेत्सा मया नावधारितं किमनयोक्तमिति ।

वसन्तकः—भो ! एब्बं भणादि—

दुल्लहजणअणुराओ लज्जा गरुई परब्बसो अप्पा ।

पिअसहिं ! बिसमं पेअं मरणं सरणं तु वरमेक्कं ॥७॥ (ख)

राजा—(सञ्चितम्) एवंविधं भवन्तं ब्राह्मणं ¹मुक्त्वा कोऽन्य एवंविधानामृचामभिन्नः ?

वसन्तकः—तदो किं णु क्व एदं ? (ग)

(क) भो वयस्य, एसा खलु सारिका दास्याः पुत्री चतुर्वेदौ ब्राह्मण इव सञ्ची भणितुं प्रवृत्ता ।

(ख) भोः, एवं भणति—

दुल्लभजनानुरागी लज्जा गुर्वी परवश आत्मा ।

प्रियसखि विषमं प्रेम मरणं शरणं तु वरमेकम् ॥

(ग) ततः किं तु खलु इदम् ?

राजा—ननु गाधिकेयम्¹ ।

वसन्तकः—किं गाधिम् । तदो किं कहिम् ? (क)

राजा—वयस्य ! कयापि स्नाध्ययौवनया प्रियतममनासाद-
यन्त्या जीवितनिरपेक्षयोक्तम् ।

वसन्तकः—(उर्वविहस्य) भो ! किं एदेहिं वक्त्रभणितेहिं ?
उज्जुभं एव्व किं ण भणसि—जह मं एव्व अणासाअअन्तो-
एत्ति, अण्णहा को अण्णो कुसुमचावव्ववदेसेण णिह्ववीअदि ?
(' हस्ततालं' दत्त्वा उर्वविहसति) (ख)

राजा—(ऊर्ध्वमुखः) धिङ् मूर्ख ! किमुच्चैर्विहसता त्वया
तपस्विनी त्रासितेयं येनोड्डियान्यत्र क्वापि गता ।

(इति निरुपयतः)

वसन्तकः—(विलोक्य) भो वक्त्र ! अण्णहा मा संभावेहि ।
एसा कअल्लोघरं एव्व गदा । ता एहि, अण्णसरेह्वा । (ग)

(इति परिक्रामतः)

राजा—दुर्व्वारां कुसुमशरव्यथां वहन्त्या

कामिन्या यदभिहितं पुरः सखीनाम् ।

तद्भूयः शिशुशुक-सारिकाभिरुक्तं

धन्यानां श्रवणपथातिथित्वमेति ॥८॥

(क) किं गाधिका ! ततः किं कथितम् ?

(ख) भोः, किं एतैः वक्त्रभणितैः ? कज्जुकम् एव किं न भणसि, यथा मामिव अना-
सादयन्त्या इति ? अन्यथा कोऽन्यः कुसुमचापव्यपदेशेन निरूप्यते ?

(ग) भो वयस्य, अन्यथा मा संभावय । एसा कदलीगृहम् एव गता । तदेहि,
अणुसरावः ।

वसन्तकः—भो बभ्रस ! एदं क्व, कञ्जलीघरं । जाव पबिसङ्ग । (क)

(इत्युभौ प्रविशतः)

वसन्तकः—भो ! अलं दासोऽधोभाए सारिभाए अस्से सण-
प्यप्पत्तेण । इह दाव मलअमारुदुब्बेलंतवालकअलौदलसीअली
सिलादले उवविसिअ मुहुत्तअं बोस(म)ङ्ग । (ख)

(क) भोः वयस्य, एतत् खलु कदलीगृहम् । यावत् प्रविशायः ।

(ख) भोः अलं दास्याः पुत्राः सारिकायाः अन्वेषणप्रयत्नेन । इह तावत् मलय-
मारुतोऽहं खदवालकदलीदलश्रीतले शिलातले उपविश्य मुहूर्तं विश्राम्यावः ।

चतुर्वेदी चतुर्णां वेदानां समाहारः चतुर्वेदं, तदस्यासीति इतिः । चतुर्षु वेदेषु
अभिज्ञः । ऋचः मन्त्राः । दुर्लभेति । व्याख्यातं प्राक् । एवंविधमिति । विदूषकं प्रति
खीणुण्ठनोक्तिः, तस्य वेदेषु अनभिज्ञत्वात् । गाथा एव गायिका स्वार्थे कः । गाथा
संस्कृतात्मभाषारचितः श्लोकविशेषः । वक्रोक्तिः वक्रोक्तिमिति । ऋजुकम् अकुटिलम् ।
निर्जुयते गोप्यते । अनासादयन्त्या अप्राप्नुवत्या । कुसुमचापव्यपदेशेन मदन-
च्छलेन । दुर्वारान्मिति । दुर्वारां वारयितुमशक्याम् । कुसुमशरव्यथाम् मदनवाणव्यथां
अरुन्तापमिति यावत् । बहन्त्या कामिन्या सखीनां पुरः अयतः यदभिहितम् उक्तम्
तद् भूयः पुनः शिशुशुकसारिकाभिः उक्तं धन्यानां पुण्यवतां श्रवणपथातिथित्वं श्रवणगीचर-
मेति । ते एव पुण्यभाजः ये अभिमतजनभाषितं शुकादिमुखिनाकण्ठं श्रीवदन्ति
लभन्ते ॥८॥

मलयमारुतेन हेतुना उल्लेख्यः कल्पमानाः या बालकदल्यः तासां दलानि तैः
श्रीतले ।

Prose. As for shloka 7, See above.

दुर्वारां कुसुमशरव्यथां बहन्त्या कामिन्या सखीनां पुरः यदभिहितं तद्भूयः शिशुशुक-
सारिकाभिस्तु धन्यानां श्रवणपथातिथित्वमेति ॥८॥

Beng. Trans. রাজা—ঠিকই বলিয়াহ।

(আবার উভয়ে শুনিতে লাগিলেন)

বসন্তক—হে বরষ, এই দাসীপুত্রী সারিকা চতুর্বেদজ্ঞ ব্রাহ্মণের ন্যায় ঋত্বক পাঠ করিতে আরম্ভ করিল।

রাজা—বরষ, কি বল। সে যে কি বলিল, আমি অন্যমনস্ক হওয়া হেতু বুঝিতে পারি নাই।

বসন্তক—সে এইরূপ বলিতেছে,—দুর্ভাগ্য জনের প্রতি অমুরাগ, লজ্জা বলবতী ও আত্মপরাধীন। হে প্রিয়সখি, প্রেম অতি বিঘ্ন, এক মরণই শ্রেষ্ঠ আশ্রয় ॥৭॥

রাজা—(হাসিয়া) তোমার মত এইরূপ ব্রাহ্মণ ব্যতীত আর অন্য কে এই প্রকার ঋত্বক বিঘ্নে অভিজ্ঞ হইতে পারে ?

বসন্তক—তাহা হইলে ইহা কি ?

রাজা—ইহা গাণা বিশেষ।

বসন্তক—কি ! গাণা ! তাহা হইলে কি বলিল ?

রাজা—কোন প্রশংসনীয়-বৌদনবিশিষ্টা কামিনী নিজের প্রিয়তমকে না পাইয়া জীবনের প্রতি নিরাশ হওয়ায় এইরূপ বলিতেছে।

বসন্তক—(উচ্চ হাস্য করিয়া) এইরূপ বক্তোক্তি করিয়া 'লাভ কি ? সরলভাবে বলিয়া ফেলুন না—'আমাকে (অর্থাৎ রাজাকে) না পাইয়া (এইরূপ করিতেছে)'। তাহা না হইলে অস্ত্র কোন লোককে কামদেবচ্ছলে গোপন করা হইতেছে ? (হাততালি দিয়া উচ্চ হাস্য করিলেন)

রাজা—(উর্ধ্বে অবলোকন করিয়া) দিক্ মূৰ্খ ! তোমার এত উচ্চ হাসিতে বেচারী সারিকা ভয়ে উড়িয়া অস্ত্র কোথায় চলিয়া গেল।

(উভয়ে অমুসন্ধান করিতে লাগিলেন)

বসন্তক—(দেখিয়া) হে বরষা, অস্ত্র কিছু মনে করিবেন না। সে এই কদলীগৃহে গিয়াছে ; তা আনুন, অমুসরণ করি।

(উভয়ে পরিক্রমণ করিলেন)

রাজা—দুর্ভাগ্য মদনবাধা পাইয়া ভবী তাঁহার সখীগণের সম্মুখে যাহা বলিয়াছেন, তাহা শিশু-শুক-সারিকা প্রভৃতি পুনর্বীর আশ্রয় করিলে বাঁহারা ধন্ত (পুণ্যবান) তাঁহাদেরই কর্ণগোচর হয় ॥৮॥

বসন্তক—হে বয়সা, এই ত কদলী-গৃহ। আহন তবে প্রবেশ করি।

(উভয়ে প্রবেশ করিলেন)

বসন্তক—হে বয়সা, এই দাসীপুত্রী সারিকার অধেষণে ক্লেণ পাইবার কোন প্রয়োজন নাই। এখন এই মলয়-পবন দ্বারা আন্দোলিত নব কদলীবৃক্ষের পত্রচ্ছায়ার শীতল এই শিলাতলে উপবেশন করিয়া কিছুক্ষণ বিশ্রাম করা যাউক, আহন।

Eng. Trans. King. You have spoken rightly.

(Again both listen)

Vasantaka. O friend, this daughter of a slave-girl (harlot) Sārikā is reciting the hymns of the Rigveda like a Brāhmana well versed in the four Vedas.

King. Friend, tell me (what she said) ; as, with attention diverted, I could not catch what she said.

Vasantaka. O, she speaks thus :--

My love is directed towards a person who is difficult to be attained ; great is my bashfulness (nervousness) ; and my self is dependent on another. My dear friend ! love (of mine) is extremely painful (or unequal). And so surely death alone is my best refuge. 7.

King. (Smiling) With the exception of your self, a worthy Brāhmana, what other learned Brāhmana (who else) would be skilled in such Rik verses ?

Vasantaka. Why then, what is it ?

King. This is a gāthā (popular verse) indeed !

Vasantaka. What, is it a gāthā ! then what is implied (by it) ?

King. Some lady of commendable youth may be supposed to have spoken (the sentence) being indifferent to her life because of being unable to attain her dearest.

Vasantaka. (Laughing loudly) Oh, what is the use of these tortuous expressions ? Why not say straightforward—"The

damsel not being able to attain me"...; otherwise, who else (but your own self) could have been concealed under the pretext of the god of the flowery bow? (Claps his hands and laughs loudly)

King. (Looking up) Peace, you fool! Your loud laughter has so frightened the poor bird that she has flown away somewhere else.

(Both search)

Vasantaka. (Looking) Oh friend, do not think otherwise. She has entered the plantain-bower. So let us follow her.

(Both walk round)

King. Enduring the irresistible pain caused by the flowery shafts (of Cupid), whatever the delicate maid spoke to her female companions, the same being repeated by a child, a parrot and a Sārikā (or, a young parrot and a Sārikā) become a welcome guest in the ear passage of the fortunate. 8.

Vasantaka. O friend, here is the plantain-bower; let us enter it.

(Enter both)

Vasantaka. What is the use of taking the trouble of chasing that slave-girl Sārikā? Let us rest for a while on this slab of stone which is cooled by the (shade of the) leaves of these newly-grown banana plants wafted by the soft southern breeze.

राजा—यदभिरुचितं भवते ।

(इत्युपविशतः)

राजा—(निःश्वस्य—दुर्व्यसामिति पुनः पठति)

वसन्तकः—(पार्श्वतोऽवलोक्य) भो बभ्रुस्स ! एदेण उग्वाडिञ्चदु-
बारिण दुट्टवारिण ताए पञ्चरेण होदब्बं । (क)

(क) भो वयस्य, एतेन उद्घाटितवारिण दुट्टवारिण तस्याः पञ्चरेण भवितव्यम् ।

राजा—वयस्य ! निरूप्यताम् ।

वसन्तकः—जं भवं आणवेदि । (परिक्रम्यावलोक्य च) एसो बि चित्तफलभो, जाव णं गेह्णामि । (गृहीत्वा निरूप्य च हर्षं नाटयति) (क)

राजा—(सकौतुकम्) वयस्य ! किमेतत् ?

वसन्तकः—भो बभ्रस्स ! दिट्ठिआ बहूसि ! एदं जं मए भणिदं । तुमं ज्जेव्व एत्थ आलिहिदो । अस्सहा को अस्सो कुसुमचावब्बवदेसेण णिह्णवीअदित्ति । (ख)

राजा—(सङ्घर्षं इतो प्रसार्य) सखे ! दर्शय दर्शय ।

वसन्तकः—ण दे दंसइस्सं । सावि कस्सआ एत्थ एव्व आलिहिदा । ता किं पारितोसिएण बिणा ईदिसं कस्सारअणं दंसोअदि ? (ग)

राजा—(कटकनर्पयन्) वलाद गृहीत्वा पश्यति । विलोक्य सविस्मयम्)
वयस्य ! पश्य पश्य—

लौलावधूतपद्मा कथयन्ती पद्मपातमधिकं नः ।

मानसमुपेति केयं चित्रगता राजहंसीव ॥८॥

अपिच—

विधायापूर्वपूर्वेन्दुमस्या सुखमभूद् भ्रवम् ।

धाता निजासनाञ्जो जविनिमीलनदुःस्थितः ॥९॥

(क) यद् भवान् आज्ञापयति । एषः अपि चित्तफलकः, यावत् ननु (एनं) गृह्णामि ।

(ग) भो वयस्य, दिष्टा वर्षसि ! एतत् तत् यन्मया भक्षितम् । तमेव अत्र आलिखितः । अन्यथा कोऽन्यः कुसुमचापव्यपदेशेन निरूप्यते इति ?

(घ) न ते दर्शयिष्यामि । सापि कन्यका अत्र एव आलिखिता । तत् किं पारितोषिकेन बिना ईदृशं कन्यारजं दर्शयते ?

(ततः प्रविशति सागरिका सुसङ्गता च)

सागरिका—सहि सुसङ्गदे ! यः समासादिदा अङ्गेहिं सारिभा, ता चित्तफलञ्च वि दाव इमादो कञ्जलीघरादो गेह्निञ्च लङ्गुं आगच्छन्ना । (क)

सुसङ्गता—एब्बं करेन्ना । (इतुपसर्पतः)

वसन्तकः—भो बभ्रस्स, कोस उण एसा ओणदमुही आलिहिदा ? (ग)

सुसङ्गता—(आकर्ण्य) सहि ! जहा बसंतओ मंतेदि तहा तक्केमि भट्टिणा वि एत्थ एब्ब होदब्बं । ता कञ्जलीघर-गुम्मांतरीभा भविञ्च पेक्खन्ना^१ । (घ)

(इत्युभे आकर्ण्यतः)

(क) सखि सुसङ्गते, न समासादिता अस्माभिः सारिका । तत् चित्तफलकमपि तावत् अस्मात् कदलीगृहात् गृहीत्वा लघु आगच्छावः । (ख) एवं कुर्वः ।

(ग) भो वयस्य, कस्मात् पुनः एषा अवनतमुखी आलिखिता ?

(घ) सखि, यथा वसन्तकः मन्थयते, तथा तर्कयामि भर्त्तापि अत्र एव भवितव्यम् । तत् कदलीगृहगुम्मान्तरिता भूत्वा प्रेषावहे ।

उहाटितहारेण मुक्तहारेण । लीलेति । (राजहंसीपक्षे) लीलया गमनविलासेन अवचूतं कम्पितं कमलं यथा सा । (सागरिकापक्षे) लीलया हेलया अवधूता तिरस्कृता पद्मा लक्ष्मीः यथा सा तिरस्कृतलक्ष्मीका अतिसुन्दरी इत्यर्थः । पक्षपातम् (हंसपक्षे) पक्ष्यीः पातं पक्षसञ्चालनम् । (कन्यापक्षे) पक्षे पातम् पक्षपातम् खेडमिति यावत् । कथयन्ती श्रापयन्ती केयं कन्यका इत्यर्थः । राजहंसीव मानसं मानससरोवरं (कन्यापक्षे) चित्तमुपैति आगच्छति । शब्दज्ञेयः । आर्यावचनम् ॥८॥

विधायेति । अस्याः वयस्यं मानायाः कन्यायाः इत्यर्थः । अपूर्वपूर्वेषु पूर्वमनुत्पन्नं पूर्णचन्द्रनिभं मुखं विधाय दृष्टा निजासनमेव यत् अञ्जीजं पद्मं तस्य विजिमीलनेन

१ सुसङ्गता—यः समासादिदा...आगच्छन्ना । सागरिका—सहि ! एब्बं करेन्ना ।

२ सुसङ्गता ।

বিশ্রিষেখ নিম্নলিখেন মুকুলীমবধিন দুঃস্থিতঃ দুঃখিনাবস্থিতঃ ধ্রুবম্ অমৃত্ । অন্দ্রস্বোদয়ী
কমলানি নিম্নলিখেন ভবতি ইতি প্রসিদ্ধেঃ । আত্মনা ক্রতেন অপর্যমুখচন্দ্রে স্বস্বাসন-
কমলং নিম্নলিখিতমমুদ ইতি ঘাতুঃ আসনসঙ্কীর্ণে স্বস্থানচ্যুতিরাসীত্ ইতি ভাবঃ ।

Prose order. লীলাবধূতপয়া নঃ অধিকং পশ্যাতং কথয়ন্তী কা ইতং রাজ-
হঁসীব (নঃ) মানসমুপৈতি ॥২॥

ধাতা অম্বাঃ অপর্যমুখেন্দু' মুখ' বিধায় ধ্রুব' নিজাসনান্মীজবিনিম্নলিখনদুঃস্থিতঃ
অমৃত্ ॥১০॥

Beng. Trans.—রাজা—বাহা তোমার অভিরুচি । (উভয়ে উপবেশন করিলেন)

রাজা—(নিবাস কেলিয়া দুর্ব্বারাম্ ইত্যাদি ক্লোকটি পুনরায় পাঠ করিলেন)

বসন্তক—(একপার্শ্বে অবলোকন করিয়া) হে বয়সা, এই সেই সারিকার পঙ্কর হইতে
পারে । সেই ছুট বানর সম্ভবতঃ ইহারই দ্বার উদঘাটিত করিয়া দিয়াছে ।

রাজা—ভাল করিয়া দেখ, বয়সা !

বসন্তক—বাহা আপনি আদেশ করেন । (পরিক্রমণ ও অবলোকন করিয়া) এই
যে চিত্রকলকটিও এখানে । এখন এইটা গ্রহণ করি । (গ্রহণপূর্ব্বক অবলোকন করিয়া
হর্ষ প্রকাশ)

রাজা—(কৌতুকের সহিত) বয়সা, ওটা কি ?

বসন্তক—ভাগ্যক্রমে আপনি উন্নতি লাভ করিতেছেন । আমি যে আপনাকেই বলিতে-
ছিলাম—আপনিই ইহাতে অধিত ইহয়ছেন, তা না হইলে অস্ত্র কাহাকে কামদেবচ্ছলে
গোপন করা হইবে ?

রাজা—(সর্হর্ষে ছুই হস্ত প্রসারিত করিয়া) সখে, দেখি দেখি !

বসন্তক—না আপনাকে দেখাইব না । সেই কস্তাও এখানে অধিত রহিয়াছে ।
পারিতোষিক বিনা কি এইরূপ কস্তারত্ন দেখান যায় ?

রাজা—(বলয় অর্পণ করিয়াই সবলে গ্রহণ করতঃ দেখিলেন) বয়সা, দেখ দেখ,—

রাজহংসী যেমন অবলীলাক্রমে পদ্মকে কম্পিত করিয়া পক্ষবিত্তারপূর্ব্বক মানস-
সম্রোধের গমন করে, সেইরূপ কে এই (কস্তা) লীলাবিলাসে লক্ষ্মীকেও পরাজিত
করিয়া আমার প্রতি অধিক ব্রহ্ম প্রদর্শন করতঃ আমার চিত্তে প্রবেশ করি-
তেছেন ? ॥২॥

পুনশ্চ—

ত্রাণ ইহাং মূখকে অপূৰ্ণ পূৰ্ণচন্দ্রসদৃশ করিয়া সৃষ্টি করায় তাঁহার নিজের আসনপদ্ম নিম্নলিখিত হইয়া বাওরাতে নিশ্চয়ই তাঁহার (আসনে) অবস্থান কটকট হইয়াছিল ॥১০॥

(তারপর হৃসঙ্গতা ও সাগরিকার প্রবেশ)

সাগরিকা—সখি হৃসঙ্গতে, আমরা সারিকাকে পাইলাম না । এখন চিত্রকলকথানি কদলীগৃহ হইতে শীঘ্র লইয়া আসি ।

হৃসঙ্গতা—তাহাই করা বাউক । (উভয়েই কদলীগৃহের নিকটে চলিলেন)

বসন্তক—হে বয়সী, কিজন্ত ইহাকে অবনতমুখী করিয়া অঙ্কিত করা হইয়াছে ?

হৃসঙ্গতা—সখি, যখন বসন্তক কথা বলিতেছেন, তখন মনে হইতেছে মহারাজও এখানে নিশ্চয় আছেন । তবে এস, কদলীগৃহের অন্তরালে থাকিয়া দেখি ।

(উভয়ে গুনিতে লাগিলেন)

Eng. Trans. King. As you please (they sit and the King sighs and repeats the verse—Enduring.....etc.)

Vasantaka. (Looking to one side) O friend, this must be the cage of that Sáríká broken open probably by that wicked monkey.

King. Friend, observe carefully.

Vasantaka. As you command (Walking round and looking) Here is the picture-board too. I shall take it up. (Takes it up, looks, and expresses delight)

King. (Eagerly) What is that ?

Vasantaka. O friend, fortunately you are in good luck. Just as I said, here you are delineated (in the picture). Who but yourself could have been concealed under the pretext of the god of the flowery bow ?

King. (Holding out his hands with delight) My friend, just let me see, (show it to me).

Vasantaka. I shall not show you now. That damsel too is here delineated. So, is such a jewel of a girl to be shown without any reward ?

King. (gives him a bracelet and at once taking the picture by force looks at it. Looking—with surprise) Ha ! behold, my friend—

What lovely damsel drawn in the picture is this, that waving a lotus with graceful flurry (or overshadowing the fame of Padmá or Lakshmi by her graceful flurry), and showing much more affection towards me, is occupying my mind, as a lovely swan, shaking the lotus by graceful movement and flapping her wings, retire to the Mánasa lake. 9.

Again,—Surely, the Creator having created her face like an unforeseen full moon underwent sorrow (lit. became badly seated) when the lotus used for his seat got closed. 10.

(Then enter Ságariká and Susangatá)

Ságariká. My friend Susangatá, we could not get at the parrot. So let us get the picture-board from the plantain-bower and come back very soon.

Susangatá. Let us do that. (They approach)

Vasantaka—Ha ! friend, why has she been drawn with her face downwards ?

Susangatá. (Hearing) My friend, as I hear Vasantaka talking, so I suspect that the King also must be here. Let us therefore, conceal ourselves amongst the plants of the plantain-bower and see. (Both hear)

राजा—वयस्य ! पश्य पश्य—(१ वधायापूर्वपूर्णन्दुमित्यादि पुनः पठति)

सुसङ्गता—सखि ! दिष्टिम्ना वदसि ! एसो दे हिमम्बल्लहो तुमं ज्जब्ब वस्येदि । (क)

सागरिका—(सलज्जम्) सखि ! कीस परिहासमीलदाए इमं जणं लहुं करेसि ? (ख)

(क) सखि, दिव्या वदसि ! एष ते हृदयबल्लभः त्वामिव वक्ष्यति ।

(ख) सखि, कस्यात् परिहासशीलतया इमं जणं लहुं करोषि ?

वसन्तकः—(राजानं चालयित्वा) शं भणामि—कौस एसा भोणदमुही आलिहिदा ? (क)

राजा—वयस्य ! सारिकयैव सकलमावेदितम् ।

सुसङ्गता—(विहस्य) सहि ! दंसिदं सारिभाए अत्तणो मेहा-
बित्तणं । (ख)

वसन्तकः—अपि सुहाअदि दे लोअणं शं वेत्ति ? (ग)

सागरिका—(खगतम्) किं एसो भणिससदित्ति । सच्चं
ज्जेब्ब मरणजीविदाणं अंतरे बट्टामि । (घ)

राजा—सुखयतीति किमुच्यते !—

कच्छादूरयुगं व्यनीत्य सुचिरं भ्रान्त्वा नितम्बस्थले
मध्ये स्यास्त्रिवलीतरङ्गविषमे निष्यन्दतामागता ।
महष्टिस्तृषितेव सम्प्रति शनैराकृष्ट्य तुङ्गौ स्तनौ
साकाङ्क्षं मुहुरीक्षते जललवप्रस्थन्दिनी लोचने ॥११॥

सागरिका—(सुत्वा—खगतम्) हिअअ, पसीद पसीद ! समस्सस
समस्सस ! मणोरहोवि दे दाणिं एत्तिअं भूमिं गदो । (ङ)

(क) ननु भणामि । कक्षादेवा अवगतमुखी आलिखिता ?

(ख) सहि, दर्शितं सारिकया आत्मनो मेधावित्त्वम् ।

(ग) अपि सुखयति ते लोचनं न वा इति ?

(घ) किमेव भणियतीति । सत्यमेव मरणजीवितयोः अन्तरे वर्ते ।

(ङ) वदथ, प्रसीद प्रसीद ! समाशंसिहि समाशंसिहि ! मनोरथोऽपि ते इदानीं
एतावतीं भूमिं गतः ।

सुसङ्गता—सहि ! सुदं तुए ? (क)

सागरिका—(विहस्य) तुमं एब्ब सुण, जाए आलेखविस्साणं बखीअदि । (ख)

वसन्तकः—(फलकं निर्व्वर्ण्य) भो वअस्स ! जस्स उण ईदिसी-ओवि एब्बं पिअसमागमं बहु मण्णन्ति, तह(स्स)वि अत्तणो उवरि को पराह्वो, जेण एत्थ एब्ब ताए आलिहिदं अत्ताणअं ण पेक्खसि ! (ग)

(क) सखि, सुतं त्वया ?

(ख) त्वमेव शृणु, यस्याः आलेखविज्ञानं (विन्यासः) वर्ण्यते ।

(ग) भी वयस्य ! यस्य पुनः ईदृशोऽपि एवं प्रियसमागमं बहु मण्णन्ते, तस्यापि आत्मनः उपरि कः पराभवः ?—येन अत्रैव तया आलिखितम् आत्मानं न प्रेक्षसे !

लज्जं हीनम् । कृच्छ्रादिति । कृच्छात् कष्टात् व्यतीत्य अतिक्रम्य नितम्बस्थली चिरं भान्वा ऊरुयुगस्य नितम्बस्थलस्य च अतिविशालत्वेन तत्र तत्र भ्रमणस्य सुचिरत्वम् इत्यर्थः । निवलीतरङ्गविषमे निवल्थः उदरस्याः तिस्रः रेखाः सोन्दर्यसूचिन्यः इत्यर्थः ; ता एव तरङ्गाः तैः विषमे दुर्गमे । मध्ये कटिदेशे जघने च निष्यन्दताम् निश्चलताम् आगता प्राप्ता । यथा गरः कश्चित् तरङ्गबहुलां नदीमेव किं करोमीति चिन्तापरा निष्यन्दं तिष्ठति तथा एव इति भावः । नद्दृष्टिः मम लोचनं तुङ्गो सनी शनैः आरुह्य स्नयीः मनोरमतया समुन्नततया च । दक्षितेव पर्व्वतमारुह्य यथा काचित् रमणी दृष्टार्ता भवति तथैवेति भावः । सम्प्रति साकाङ्क्षं सस्यृङ्गं दृष्टानिवारणेच्छया इत्यर्थः । तस्याः जललवप्रस्यन्दिनौ जलविन्दु-स्त्राविणी लोचने ईक्षते । यथा काचित् उच्चैः विशालां भूमिमतिक्रम्य पर्व्वतमारुह्य दृष्टार्ता सती पुरः प्रकविणीमालीक्य दृष्टानिवारणेच्छया तां सस्यृङ्गं पश्यति तथा मे दृष्टिः । अत्र दृष्टेः विशालनितम्बीरुयुगनिवलीविषममध्यादि-भ्रमणस्यपदेशेन कस्याचित् स्त्रियाः क्लेशाकुलं भ्रमणमाचिपतीति समासोक्तिरलङ्कारः । शार्दूलविक्रीडितम् वृत्तम् ॥ ११ ॥ यस्य तत्र इत्यर्थः । ईदृशस्य अपि एवम्भूताः रमणीयाकृतयः स्त्रियोऽपि प्रियसमागमं बहु मण्णन्ते आद्रियन्ते । तस्यापि तवापि आत्मनः उपरि कः पराभवः कथमनादर इत्यर्थः ।

Prose.—মহর্ষিঃ ক্ৰচ্ছাদ্ অস্যাঃ উদয়ং ম্যতীত্য নিতম্বস্থলী স্তম্ভির্' ভান্বা
ব্রিহতীতরঙ্গবিধমি মধ্য নিম্বন্দতামাগতা, সম্রতি ত্বমিতা হব যনৈঃ মুক্তী স্তনী আবহ
সাকাক্ত' অললবদম্বন্ধিনী লৌচনী মুক্তঃ ইচ্ছতি ॥ ১১ ॥

Beng. Trans. রাজা—বরন্ত ! দেখ, দেখ—(বিধায়াপূর্বক ইত্যাদি শ্লোক পুনরাব
পাঠ করিলেন)

হুস—সখি, সৌভাগ্যক্রমে তোমার অদৃষ্ট সুপ্রসন্ন ! এই যে তোমার হৃদয়বরন্ত তোমারই
(রূপ) বর্ণনা করিতেছেন ।

সাগরিকা—(সলজ্জভাবে) সখি, পরিহাসশীলতাহেতু এই হস্তভাগিনীকে কেন (লোক-
চক্ষে) হীন করিয়া দিতেছ ?

বসন্তক—(রাজাকে ধাক্কা দিয়া) আমি জিজ্ঞাসা করিতেছি, কেন ইহাকে অবনত-
যুগ্ম করিয়া অঙ্কিত করা হইয়াছে ?

রাজা—বরন্ত ! সারিকাই সকল কথা বলিয়াছে ।

হুসা—(হাসিয়া) সখি, সারিকা নিজের মেধাবিত্তের পরিচয় দিয়াছে ।

বস—আপনার চক্ষুর খুব সুখ হইতেছে কি না ?

সাগরিকা—(বগত) ইনি কি না জানি বলিবেন ! সতাই আমি জীবন-মরণের
সন্ধিহলে বর্তমান রহিয়াছি ।

রাজা—(কিরণ) সুখ হইতেছে সে কথা আর কি বলিব ! আমার কৃষ্টি অতি কষ্টে
উদ্ধৃগল ও নিতম্বস্থলে অনেকক্ষণ ভ্রমণ করিয়া মধ্যদেশের দুর্গম ত্রিস্রলোতরঙ্গের (নিকট)
আনিয়া নিষ্পন্নতা প্রাপ্ত হইয়াছে ; এবং তৎপরে উদ্ধৃগল স্তনযুগলে ধীরে ধীরে আরোহণ
করিয়া ত্ববিতের স্তায় জলকণাস্রাবী লোচনদ্বয়কে সম্পূর্ণভাবে সূহৃৎ : নিরাক্ষণ
করিতেছে । ১১ ।

সাগ—(গুনিয়া—আত্মগত) হৃদয় ! প্রসন্ন হও, আবহ হও ! তোমার মনোরণও এখন
এতদূর পর্যন্ত আসিয়াছে ।

হুস—সখি, গুনিলে ত ?

সাগ—তুমিই শোন—বাহার চিত্রবিভার এত বর্ণনা (প্রশংসা) হইতেছে ।

বস—(চিত্রকলক দেখিয়া) হে বরন্ত ! জঁদুণ হৃদয়গণও বাহার সহিত ঐতিকর
সম্মিলনের (এতদূর) সমাদর করিতেছেন, সেই (আপনার) নিজের উপর এত অনাদর
(অবিবাস) কেন, বাহার সজ্ঞ আপনি তৎকর্তৃক (চিত্রে) অঙ্কিত আপনাকেও
দেখিতেছেন না !

Eng. Trans. King. Friend ! behold, behold—(Repeats the shloka विशाखायै etc.)

Susa. You are in luck, my friend ! your sweet-heart is describing you (dwelling upon your charms).

Sága. (Bashfully) My friend ! out of your inborn tendency to cutting jokes, why do you (how can you) make so light of me ?

Vás. (Pushing the King) Now I ask you, why has she been painted with her face cast down ?

King. Friend ! The Sáríká has told us all.

Sus. (Smiling) That Sáríká has revealed her power of repeating whatever she hears (lit. retentive faculty or intelligence).

Vas. (Well), does (she) please your eyes ?

Ság. (To herself) what will he say (in reply) ? True indeed ! I hang between life and death !

King. Please (my eyes) say you ! (What to speak of how she pleases my eyes !)—

My sight, passing over the pair of thighs with difficulty and wandering over the buttocks for a long time, has stood still coming to the middle (waist) uneven with the three wave-like folds (wrinkles of her belly) ; and now slowly ascending the pair of high (plump) breasts, is like a thirsty creature, wistfully looking again and again at her eyes, from which oozes drops of water (tears). 11.

Ság. (Hearing—to herself) My heart ! be pleased and consoled ! your desire also has travelled so far !

Sus. My friend ! do you hear ?

Ság. (Smiling) You do hear please ; ah, you, whose skill in painting (or whose execution of the portrait is being described (i. e., praised).

Vas. (Looking at the picture) Well friend ! why this want

of self-confidence in you—the covetable union with whom is thus highly thought of by even such (beautiful) girls —that you are not noticing your own self drawn here in this picture by her ?

राजा (निर्वर्ण) अनया लिखितोऽहमिति यत् सत्यमात्मन्येव बहुमानः, तत् कथं न पश्यामि ? पश्य—

भाति पतितो लिखन्त्यास्तस्या बाष्पाब्जुशीकरकणौघः ।

स्वेदोद्गम इव करतलसंस्पर्शदिष¹ मे वपुषि ॥ १२ ॥

सुसङ्गता—सहि ! तुमं ज्जेब्ब एका सिलाहणीया जाए भट्टावि एब्बं मंतीअदि² । (क)

विदूषकः (पार्श्वतोऽवलोक्य) भो बभ्रस्स ! एदं क्वु ताए सरस-
कमलिणीदलमुणालविरइदं मअणावत्थासूअअं सअणीअअं
लक्खीअदि । (ख)

राजा—निपुणमुपलक्षितम् । तथाहि—

× परिम्लानं पीनस्तनजघनसङ्गादुभयत-

स्तनोर्मध्यस्यान्तः परिमिलनमप्राप्य हरितम् ।

इदं व्यस्तन्यासं श्लथभुजलताक्षेपवलनैः

कृशाङ्गयाः सन्तापं वदति नलिनीपत्रशयनम् ॥ १३ ॥

अपिच—

स्थितमुरसि विशालं पद्मिनीपत्रमेतत्

कथयति न तथान्तर्मन्मथोत्थामवस्थाम् ।

(क) सखि, त्वमेव एका श्लाघनीया यया भर्तापि एवं मन्त्राते ।

(ख) भो वयस्स, एतत् खलु तस्याः सरसकमलिनीदलमुणालविरचितं मदनावस्था-
भूषकं शयनीयं लक्ष्यते ।

अतिशय^१ परितापम्भापिताङ्गा^२ यथास्याः

स्तनयुगपरिणाहं मण्डलाभ्यां ब्रवीति ॥१४॥

विदूषकः—(गन्धेन मृणालिकां गृहीत्वा) भो बभ्रस्स ! अभ्रं क्व
उबलक्षो^३ अबरो ताए ज्जेब्ब पौणत्थणजोगो^४ किलिसंतकोमल-
मुणालहारो, ता पेक्खदु भवं । (क)

राजा—(गृहीत्वोरसि विन्यस्य सीपालभ्रम्) अयि जडप्रकृते !

परिपुत्रस्तत्कुचकुभ्रमध्यात्

किं शोषमायासि मृणालहार ?

न सूक्ष्मतन्तोरपि तावकस्य

तत्रावकाशो भवतः किमु^५ स्यात् ? ॥ १५ ॥

सुसङ्गता—(आत्मगतम्) हृक्षी हृक्षी ! गुरुआणुराभ्रक्वित्त-
हिअओ भट्टा असंबद्धं वि मंतिदुं पउत्तो ! ता अदो अबरं
उण ण जुत्तं उवेक्खिदुं^६ दाव । (प्रकाशम्) सहि ! जस्स किदे
तुमं आअदा, सो अभ्रं दे पुरदो चिट्ठदि । (ख)

(क) भो वयस्य, अयं खलु उपलभ्यः अपरः तस्या एव पीनस्तनयोग्यः क्लिष्टात्-
कीमलमृणालहारः, तत् प्रेक्षतां भवान् ।

(ख) हा धिक् ! हा धिक् ! गुरुकानुरागाक्षिमद्वयः भर्ता असम्बद्धमपि मन्त्रयितुं
प्रवृत्तः । तत् अतोऽपरं (अतः परं) पुनर्न युक्तमुपेक्षितुं तावत् । सखि, यस्य क्लृते
त्वमागता सीऽयं ते पुरतः तिष्ठति ।

बहुमानः आदरः । भातीति । आधाणां नेत्रजलानां शीकरकणाः जलकणाः

१ अतिगुरु । २ स्थापिताभ्यां । ३ अभ्रं अबरो ताए ; उबलक्षो । ४ हर ;
वलय । ५ कथम् । ६ अवेक्खिदुं, भोदु एवम् दाव ।

“कथी धान्यांशुशयिः” इति हेमः । तेषां शीघ्रः समूहः । स्वे दीङ्गमः चर्भोत्पत्तिः अनेन सात्त्विकभावीद्रेकः ध्वनितः ॥ १२ ॥ ज्ञाचनीया धन्या । कमलिनीदलानि पद्मपद्माणि मृणालानि च । तैः विरचितं शयनीयं शय्या ।

परिस्नानमिति । पीनस्तनजघनसङ्गात् परिस्नानं सम्बद्धितं तथीरुभयोर्विशालत्वाद् भारवत्त्वाच्च । उभयतः शय्यायाः उभयोर्भागे इत्यर्थः । तनीः मध्यस्थ कटिदेशस्य परिमिलनं सम्पर्कम् अप्राप्य कटिदेशस्य शीघ्रत्वात् शय्यायां तस्यानवलपत्त्वाच्च शरीरसन्तापेन दाहस्य अभावः इत्यर्थः । हरितम् हरिद्वर्णम् शरीरतापाप्राप्ते न विवर्णम् । क्लृप्ते शिथिले भुजलते तयोः आक्षेपाः विक्षेपाः बलनानि चलनानि तैः मदनसन्तापाद् इत्यर्थः । व्यस्तन्यासं व्यक्तः चिमः आकुलीकृतः इति यावत् न्यासः रचना संस्थानम् इति यावत् यस्याः ; तदभुजाक्षेपात् शय्यायाः स्थानवृत्तिः इत्यर्थः । एवंभूतं क्लृप्तकृपाः शीघ्राङ्गः मदनतापाद् इति भावः । नलिनीपत्रशयनम् पद्मपत्रनिर्णिता शय्या तस्याः सन्तापं कामदाहं वदति सूचयति ॥ १३ ॥ स्थितमिति । एतत् विशालम् ऊरसि स्थितं पद्मिनीपत्रं दाहनिवारणार्थं मुरसि दत्तमित्यर्थः । तथा अन्यः शरीरासम्भन्तरे मन्मथीत्याम् मदनकृताम् अवस्थां न तथा कथयति सूचयति वया अस्याः कामिन्याः अतिशयेन परितापेन मदनदाहेन व्यापितानि न्यानि प्रापितानि अङ्गानि यस्याः तस्याः । पाठान्तरे अतिगुरुपरितापव्यापिताभ्याम् निरतिशयेन न्यानि प्रापिताभ्याम् मण्डलाभ्यां स्तनसंसर्गेण दाहतिशयात् नलिनीपत्रे कृताभ्यां हठाकाराभ्याम् स्तनपरिणाहं स्तनयोः विशालतां ब्रवीति कथयति ॥ मालिनी-हस्तम् ॥ १४ ॥ क्लिश्यत्कीमलमृणालहारः क्लिश्यन् न्यानि प्राप्नुवन् कीमलानां मृणालानां हारः । जडप्रकृते मन्दस्वभावे हारमुद्दिश्य रात्रः सम्बुद्धिरियम् ; मृणालस्य जलज-त्वात् जलप्रकृतित्वम् (जलयोनिवत्—प्रकृतिर्नाम उत्तपत्तिकारणम् यो निरिति यावत्) अपि बोध्यम् । उलयीरभेदः । परिचुतेति । तत्कुचकुम्भमध्यात् परिचुतः विवृणुः किं शीघ्रम् शृङ्खलात् आयासि ? तावकस्य तव अयम् इति तावकः तस्य त्वत्सम्बन्धिनः इत्यर्थः । मृणालतन्तोः अपि मृणालसूत्रस्यापीत्यर्थः । तत्र स्तनयोर्मध्ये अवकाशः स्थानं न भवतीत्यर्थः । कुचयोः घनसन्निविष्टत्वात् । भवतः तव किमु स्यात् कथं स्यादित्यर्थः । अतिसूक्ष्मस्य तव सूत्रस्य यत्र स्थानं नास्ति मञ्जतः तव तत्र न स्थानं भवितुमर्हति इति जानतापि त्वया शीघ्रः प्राप्यते । अनेन नै जडप्रकृतित्वं मन्दबुद्धित्वं दीयते ॥ १५ ॥

হা বিগিতি । গুরুকানুরাগচিত্তদ্বয়ঃ গুরুকণা নহতা অনুরাগিণা প্রেক্ষা -চিত্তদ্বয়ঃ
বিস্মিতচিত্তঃ । অসম্বদ্ধং অসংলগ্নম্ । অবেতনে হারি চেতনবুদ্ধ্যা তস্য প্রলাপীকৌরিত্যর্থঃ ।

Prose.—লিঙ্ঘল্যালস্যঃ এষঃ বাখ্যান্বশীকারকণীচঃ মে বপুষি পতিতঃ (সন্)
করতলসংস্পর্শাৎ স্বং দৌরগম ইব ভাতি ॥ ১৭ ॥ পৌনল্লনজঘনসঙ্গাদ উভয়তঃ পরি-
জ্ঞানম্ তনীঃ মধ্যস্থ্য অন্তঃ পরিমিলনম্ অপ্রাপ্য হরিতম্ ইদং নলিনীপদশয়নং ত্র্য-
মুজলতাল্পপবলনৈঃ ব্যলন্যাসং (সন্) ক্লশাক্লগ্নাঃ সন্লাপং বদতি ॥ ১২ ॥ এতন্
বিশালং পদ্মিনীপদম্ ভরসি স্থিতম্ অন্তঃ মন্যযীত্বাম্ অবস্থাং ন তথা কথয়তি যথা
(এতন্) মল্ললাভ্যাম্ অতিশয়পরিলাপগ্লাম্বিতাঙ্কগ্নাঃ অস্থাঃ স্নানযুগপরিলাহং ব্রবীতি ॥ ১৪ ॥
ঈ মৃণালহার ! তৎক্লম্বক্লম্বমধ্যাত্ পরিভ্রুতঃ (তন্) কিং শীঘ্রম্ আয়াসি ? তব
তাবকস্য সূক্ষ্মতন্ত্রীঃ অপি অবকাশঃ ন (অবতি), ভবতঃ (অবকাশঃ) কিমু স্যাত্ ? ॥ ১৫ ॥

Beng. Trans. রাজা—(সম্যক্ আলোচনা করিয়া) বরম্ভ ! ইনি যখন আমাকে
অঙ্কিত করিয়াছেন, তখন সত্য সত্যই আমার নিজের উপর আদর (বিশ্বাস) হইয়াছে ।
সুতরাং দেখিব না কেন ? দেখ,—চিত্র অঙ্কন করিতে করিতে ইঁহার (নেত্রবিগলিত)
অশ্রু-কণাসমূহ (চিত্র হই) আমার গাত্রে পতিত হইয়া যেন ইঁহার করতলপার্শ্বে উদ্গত-
শ্বেদবিন্দুর স্থায় শোভা পাইতেছে ॥ ১২ ॥

সুসঙ্গত—সখি, একাকী তুমিই কেবল প্রশংসার যোগা, বাহার লজ্জা মহারাজও এইরূপ
বলিতেছেন ।

বিনুসক—(একপার্শ্বে অবলোকন করিয়া) হে বরম্ভ ! এই যে সেই তাঁহার মদনাবহা-
সূচক সরস নলিনীগজ ও মৃণালহার রচিত শয্যা দেখা বাইতেছে ।

রাজা—বরম্ভ ! ঠিকই লক্ষ্য করিয়াছ । কেননা—এই পদ্মপত্রবিরচিত শয্যা পৌনল্লন-
জঘনসংস্পর্শে উত্তর পার্শ্বে ব্রান হইয়া গিয়াছে, আর কণি কটিদেশের সংস্পর্শ না পাওয়ায়
মধ্যভাগ হরিষ্পর্শই (সবুজ) থাকিয়া গিয়াছে । শিথিল ভুজলতার বিক্ষেপ ও বিলুপ্তন দ্বারা
ইহার (এই শয্যার) রচনা বিপর্যাস হইয়া বাওয়ায় ইহা কুশাগীর আন্তরিক সন্তুপ-
নুচনা করিতেছে ॥ ১৩ ॥

পুনশ্চ—বক্ষঃস্থলে স্থাপিত এই বিশাল পদ্মপত্র ইঁহার আভাস্তরীণ মদনাবহা ততটা
বাক্য করিতেছে না, যতটা ইহা (পদ্মপত্র) (উপরস্থিত) মণ্ডলঘরের দ্বারা (পরিতপ্ত স্তন-

মণ্ডলের চিহ্ন দ্বারা) অভিশর (আভ্যন্তরীণ) সম্ভাপবশতঃ ফ্লিটে অবরববিশিষ্টা ইহার
স্তনযুগলের বিশালতাকে সূচিত করিতেছে । ১৪ ।

বিদূষক—(মৃণাল তুলিয়া লইয়া) হে বয়স্ক ! এখন দেখুন—তীহারই শীনস্তনযোগা
পরিম্নান কোমল মৃণালহার অপর একটা পাণ্ডয়া গিয়াছে ।

রাজা—(গ্রহণ করিয়া বক্ষে স্থাপনপূর্বক তিরস্কার করিলেন) হে জড়বভাব
মৃণালহার ! তীহার কুচকুজ মধ্য হইতে পরিচূত হইয়া কেন শুক হইয়া বাইতেছ ? সেখানে
(যখন) তোমার স্নানতন্তরও থাকিবার স্থান নাই, (তখন) তোমার (স্থান) কিরূপে
হইবে ? । ১৫ ।

স্বসঙ্গতা—(বগত) হা ধিক্, হা ধিক্ ! নিরতিশয় প্রেমপ্রযুক্ত মহারাজের হৃদয় চঞ্চল
হইয়া উঠায় তিনি অসম্বন্ধ প্রলাপ করিতে আরম্ভ করিয়াছেন । অতএব ইহার পর আর
উপেক্ষা করা উচিত নহে । (প্রকাশ্যে) সখি, বাহার জন্ত তুমি এখানে আসিয়াছ, তিনি
এইখানে তোমার সম্মুখেই রহিয়াছেন ।

Eng. Trans. King. (Looking scrutinizingly) My friend !
It is true that I being delineated by her in the picture, feel
(some) regard for my own self. Then why shall I not look at
it ? Behold—The particles of the drops of her tears falling (on
my portrait) while painting the picture, shine as the bursting
forth of perspiration on the body due to the touch of her
hands. 12.

Susangata. My friend, you alone are certainly fortunate
(praiseworthy) !—Ah, you, for whom even the lord himself
speaks in this strain.

Jester. (Looking to one side) Hallo my friend ! here is
noticed the bed composed of the wet lotus-leaves along with
with the lotus-stalks indicating her love-sick condition.

King. My friend, you have noticed well, inasmuch
as this bed of lotus-leaves—that has faded away on both the
extremities coming in contact with her well-developed breasts
and thighs and that still remains green in the middle which has
not come into touch with her slender waist and that has been

out of order, owing to the convulsions and tossing of her creeper-like arms,—indicates the (internal) affection of that slender-bodied maiden. 13.

Again,—this broad lotus-leaf that has reposed upon her bosom does not reveal so much her internal fervour of love (lit. love-sick condition), as it does indicate by means of the two circles (caused by the shape of her breasts) the expanse (fulness) of the two breasts (of the girl) whose limbs are pallied with intense heat. 14.

Jester. (Gesticulating the picking up of the lotus-stalk) Ah my friend ! behold, here is another vestige—a garland of faded soft lotus-stalks fitting the plump bosom of her alone.

King. (Taking and placing it on his breast,—with reproach) Oh you who are stupid by nature ! Oh you garland of lotus-stalks ! why are you getting withered being fallen from the intervening space of her two pitcher-like breasts ? There is no space there even for the fine fibre of yours, much less for you ! 15.

Susangatā. (Aside to herself) Alas ! His Majesty, with his heart perturbed by an intense fervour of love, begins thus to talk incoherently even ; so it will not be proper to overlook it after this. (Aloud) My friend, (the person) for whom you have come, is here personally present before you.

सागरिका—(साययम्) सहि ! कस्स किदे अहं आभदा ? (क)

सुसङ्गता—(विहस्य) अइ अस्ससंझिदे ! यं चित्तफलअस्स,

गेण्ण तं¹ । (ख)

सागरिका—(सरीषम्) अइ णिउणा कखु तुमं वि ईदिसाणं

(क) सखि ! कस्य ज्ञते अहमागता ?

(ख) अयि अन्धश्रुति ! ननु चित्तफलकस्य, ग्रहणं तत् ।

आलाबाणं । ता अस्सदो गमिस्सं । (इति गमुमिच्छति) (क)

सुसङ्गता—अइ असहणे ! इह दाव सुहुत्तभं चिट्ठ, जाव इमादो कअलीघरादो चित्तफलभं गेह्णिअ आअच्छामि । (ख)

सागरिका—सहि ! एब्बं करेहि । (ग)

सुसङ्गता—एब्बं करेहि । (घ)

(सुसङ्गता कदलीगृहाभिमुखं परिक्रामति)

विदूषकः (सुसङ्गतां दृष्ट्वा ससम्भ्रमम्) भो बभ्रस्स ! पच्छादेहि एदं चित्तफलभं इमिणा कअलीपत्तेण । एसा क्खु देवोए परिचारिआ सुसंगदा आअदा । (ङ)

(राजा पटालेन फलकमाच्छादयति)

सुसङ्गता—(उपसृत्य) जअदु जअदु भट्टा । (च)

राजा—सुसङ्गते ! स्वागतम् । इहोपविश्यताम् ।

(सुसङ्गता उपविशति)

राजा—कथमिहस्थोऽहं भवत्या ज्ञातः ?

सुसङ्गता—(विहस्य) ण केवलं देवो, चित्तफलएण सह

(क) अयि, निपुणा खलु त्वमपि ईदृशानामालापानाम् ! तद् अन्यतः गमिष्यामि ।

(ख) अयि असहने, इह तावत् मुरुर्त्तं तिष्ठ, यावद् अस्मात् कदलीगृहात् चित्त-
फलकं गृहीत्वा आगच्छामि ।

(ग) सखि, एवं कुर्व ।

(घ) एवं करोमि ।

(ङ) भो बभ्रस्स, प्रच्छादय एतत् चित्तफलकम् अनेन कदलीपत्रेण । एषा खलु
देव्याः परिचारिका सुसङ्गता आगता ।

(च) जयति जयति भर्ता !

1 अहं अविद्यया क्खु तुए ईदिसाणं आलाबाणं ; अउसल्लि तुह ईदिसाणं
etc. 2 पुस्तकान्तरे नास्ति ।

सञ्चो वृत्तंतो बि मए बिस्सादो । ता देवीए गदुअ णिवेद-
इस्सं । (इति गन्तुमिच्छति) (क)

विदूषकः—(अपवार्थ—सभयम्) भो बअस्स ! सञ्चं संभावी-
अदि । मुखरा क्वु एसा गबभदासी । ता परितोसेहि णं । (ख)

राजा—युक्तमुक्तं भवता । (सुसङ्गतां हस्ते गृहीत्वा) सुसङ्गते !
क्रीडामात्रमेतत् । अकारणे त्वया देवी न व्यथयितव्या^१ । इदं ते
पारितोषिकम् । (इति कर्णादवतार्याभरणं दातुमिच्छति^२)

(क) न केवलं देवः, चित्रफलकेन सह सर्व्वः इत्थान्तः अपि मया विज्ञातः ।
तद् देव्यै गत्वा निवेदयिष्यामि ।

(ख) भो वयस्य, सर्व्वं संभाव्यते । मुखरा खलु एषा गर्भदासी । तत् परितोषय
एनाम् ।

अन्यशक्तिते अन्येन विपरीताभिप्रायेण शक्तिते । चित्रफलकस्य इति चित्रफलकस्य
कृतं न तु पुनः राज्ञः कृतं इति भावः । ईदृशानां वक्ष्योपराणमित्यर्थः । स्वागतं सुष्ठु,
आगतम् आगमनम् युभागमनमित्यर्थः । गर्भदासी गर्भाटारभ्य दासी आजन्मक्रीतदासी-
त्यर्थः । मुखरा कलहप्रिया, परकीयरहस्यप्रच्छादने असमर्था वा ।

Beng. Trans.—सांग्रिकी—(मञ्जुषे) मधि, काहार जञ्ज आमि (एथाने)
आमिशाहि ?

असङ्गता—(शान्ति) अञ्जणहिते, तूमि चित्रफलकेर जञ्ज आमिशाहि । (एथन)
ताहा ग्रहण कर ।

सांग्रिकी—(मञ्जुषे) तूमिओ मधि, एहे प्रकार आलापे अत्यञ्ज निपूण । अतराः
अञ्जय बाहेव । (शाईते हेन्हा करिलेन)

असङ्गता—अग्नि असहने, एहेथाने एक मूर्ख अवहान कर । ततकणे आमि कम्मो-
गृह हहेते चित्रफलक मईशा आमि ।

१ विदयितव्या । २ हस्तादवतार्य्य कटक', कर्णाभरणश्चात्मनः उपनीय सुसङ्गतायै
दत्त्वा ।

সাগরিকা—সখি, তাহাই কর।

হুসঙ্গতা—হাঁ, তাহাই করি।

(হুসঙ্গতা কদলীগৃহাভিমুখে পরিক্রমণ করিল)

বিদূষক—(হুসঙ্গতাকে দেখিয়া—সম্বন্ধে) হে বয়স্ক, এই কদলীগৃহের দ্বারা চিত্রফলক আচ্ছাদিত করুন। এই যে দেবীর পরিচারিকা হুসঙ্গতা আসিয়া উপস্থিত।

(রাজা বস্ত্রাঞ্চলে চিত্রফলক আচ্ছাদিত করিলেন)

হুসঙ্গতা—(অগ্রসর হইয়া) মহারাজের জয় হউক !

রাজা—হুসঙ্গতে, স্বাগত ! এইখানে উপবেশন কর।

(হুসঙ্গতা উপবেশন করিল)

রাজা—হুসঙ্গতে, আমি যে এইখানে রহিয়াছি, তুমি কিরূপে জ্ঞানিলে ?

হুসঙ্গতা—(হাসিয়া) শুধু আপনাকে নয়, চিত্রফলক সহ সমস্ত বৃত্তান্তই আমি জানিয়াছি। এখন দেবীকে গিরা সমস্ত নিবেদন করিব।

বিদূষক—(মুখ কিরাইয়া—সভয়ে) হে বয়স্ক, ইহা দ্বারা সবই সম্ভবপর, এই গর্ভদাসীটা (ভয়ানক) মুখরা। ইহাকে পরিতুষ্ট করুন।

রাজা—ত্রিকই বলিয়াছ। (হুসঙ্গতার হস্ত ধারণ করিয়া) হুসঙ্গতে, ইহা ক্রীড়ামাত্র। অকারণে দেবীকে বাধা দেওয়া উচিত নয়। এই তোমার প্যারতোষিক। (কর্ণাভরণ প্রদান করিতে ইচ্ছা করিলেন)

Eng. Trans. Sāgarikā. (With intolerance) My friend, what did I come for, pray ?

Susangatā. Oh, you who are prone to anticipate other things ! I say, for the picture-board (you have come) ; so take it.

Sāgarikā—(With anger) Ah you, too, are adept in this sort of talks ! So, I shall go elsewhere. (Wants to depart)

Susangatā. Oh, impatient one, just stop a moment, while I shall return with the picture-board from this plantain-bower.

Sāgarikā. My friend, please do so.

Susangatā Yes, I shall do that.

(Susangatā moves towards the plantain-bower)

Jester. (Seeing Susangatā—in a hurry) Oh, friend, just hide

the picture-board with this plantain-leaf ; here comes Susangatá one of the Queen's attendants.

(The King hides the picture-board with his mantle)

Susangatá. (Approaching) Glory (victory) to Your Majesty !

King. Welcome, Susangatá ! Sit down here. (Susangatá sits down) How know you that I was here ?

Susangatá. (Laughing) Not only your Majesty, but I have come to know everything in connection with the picture-board. So, now I am going to report all these to Her Majesty.

Jester. (Apart to the King—with fear) Oh my friend ! Everything is possible (with her). This slave-girl is a great tattler (or, this slave-maid is very quarrelsome). So, rather appease her (with bribe in the form of presents).

King—You have said rightly (catching hold of Susangatá's hand) Oh, Susangatá, this is but a matter of sport (jest) for which the Queen should not be troubled without reason. This is your reward. (Takes off his earring and offers it to her.)

सुसङ्गता—(स्वगतम्) पसस्वो भट्टा^१ । (प्रकाशम्^२) अलं सङ्काय ।
एदिणा भट्टुणो पसादेण अ कीलितं ज्जेब्ब । भट्टिणीए पसादेण
बहुदरं कीलितं ज्जेब्ब^३ । एस उण मे गरुओ पसादो करीअदु जं
कीस तुए एय चित्तफलए अहं आलिहिदेत्ति भणिअ कुबिदा मे
पिअसही साअरिआ चिट्ठदि । ता गदुअ पसादीअदु एसा । (क)

(क) प्रसन्नो भर्ता । अलं शङ्कया । एतेन भर्तुः प्रसादेन च क्रीडितमेव ।
भर्तुणाः प्रसादेन बहुतरं क्रीडितमेव । एष पुनर्मे गुरुकः प्रसादः क्रियतां यत्, कस्मात्
त्वया अत्र चित्तफलकं अहमालिखितेति भणित्वा कुपिता मे प्रियसखी सागरिका तिष्ठति ।
तद् गत्वा प्रसाद्यताम् एषा ।

1. पुसकान्तरं नास्ति ।
2. प्रणम्य संक्षितम् ।
3. ता किं कथाहरणेन ?

राजा—(सखीव्याय) सुसङ्गते ! का सा^१ ?

सुसङ्गता—भट्टा ! एसा कञ्जलीगुब्बान्तरिदा चिट्ठदि^२ । (क)

राजा—आदेशय मार्गम् ।

सुसङ्गता—इदो इदो भट्टा^३ । (ख)

(इति परिक्रामतः)

विदूषकः—भो गेह्णामि एदं चित्तफलञ्च, एदस्स कञ्जं भविस्सदि^४ । (इति तथाकरोति) (ग)

(सर्वे कदलीगुब्बान्तरिताः)

सागरिका—(राजानं दृष्ट्वा सङ्घर्षं ससाध्यं सकम्प्य खगतम्) हहो हहो ! एणं पेक्खिअ अदिसइसेण ण सक्कणोमि पदादो पदं वि चलिदुं । ता किं वा एत्थ करिस्सं ? (घ)

विदूषकः—(सागरिकां दृष्ट्वा) ह्री ह्री भो ! अच्छरिअं अच्छरिअं ! ईदिसं कस्सआरअणं मणस्सलोए ण दीसदि । ता

(क) भर्त्ता, एसा कदलीगुब्बान्तरिता तिष्ठति ।

(ख) इतः इतः भर्त्ता ।

(ग) भोः, गेह्णामि एतत् चित्तफलकम् । एतस्य कार्यं भविष्यति ।

(घ) हा धिक् हा धिक् ! एनं प्रेक्ष्य अतिसाध्यसेन न शक्नोमि पदात् पदमपि चलितुम् । तत् किं वा अत्र करिष्यामि ?

1. (सखीव्याय) कासौ कासौ ? दर्शय दर्शय ।

2. पुष्पाकान्तरे गति ।

3. एदु एदु भट्टा ।

4. कदापि इमिणा पुष्पोपि कञ्जं भविष्यति ।

तर्कमि पञ्चावदणो वि एदं णिम्माद्वय विद्धानो समुप्पसोत्ति । (क)

राजा—वयस्य ! ममाप्येवं मनसि वर्त्तते—

V. 3.

दृशः पृथुतरीकता जितनिजाजपत्रत्विव-

चतुर्भिरपि साधु साध्विति मुखैः समं व्याहृतम् ।

शिरांसि चलितानि विस्मयवशाद् भ्रवं वेधमो¹

विधाय ललनां जगन्मयललामभूतामिमाम् ॥ १६ ॥

(क) ही ही भीः ! आश्चर्यम् आश्चर्यम् ! ईदृशं कन्यारत्नं मनुष्यलोके न दृश्यते । तत् तर्कयामि प्रजापतेरपि एतां निर्मया विस्मयः समुत्पन्न इति ।

कौडितम् एव विनीदमार्थमित्यर्थः । जगतां स्वर्गमर्त्तपातालानां व्यथं तत्र ललामभूताम् भूषणभूताम् इमां कन्यां सागरिकाकृपां विधाय निर्मया वेधसः ब्रह्मणः । वेधसा इति साधूयान् पाठः, अन्यथा विधाय इत्यनेन सङ्गानुपपत्तिः स्यात् । विस्मयवशात् अस्या लावण्यातिशयदर्शनेनेत्यर्थः । जितनिजाजपत्रत्विवः निजम् अजं पद्मम् उपवेशनार्थमित्यर्थः । तस्य पत्राणि दलानि ज्ञेयां लिट् । जिता निजाजपत्रस्य लिट् याभिः ताः दृशः इत्यर्थः । पृथुतरीकता विपुलीकताः अलोकसामान्यरूपदर्शनेनेत्यर्थः । चतुर्भिः मुखैः अपि साधु साधु इति प्रशंसावचनं समं युगपत् व्याहृतम् उक्तम् । शिरांसि चलितानि कम्पितानि चलितानीति यावत् । चल् धातोः अन्तर्भावितणिजन्तत्वात् चलितानि इति । भ्रुवमिति उत्प्रेक्षायाम् । पृथ्वीवचनम्—“जसौ जसयला वसुधैवकुतिस्य पृथ्वी गुरुः” ॥ १६ ॥

Prose. जगन्मयललामभूताम् इमां विधाय वेधसः (वेधसा वा) विस्मयवशाद् भ्रुवं शिरांसि चलितानि, चतुर्भिर्मुखैः साधु साध्विति समं व्याहृतम् जितनिजाजपत्रत्विवः दृशः पृथुतरीकता ॥ १६ ॥

Beng. Trans. मृगजडा—(मृगत) महाराज अमर इहेराहेन । (अकाणो) उग्र करिवेन न । महाराजेर अनूग्रहे (एहेट्टू) तामाग करिनाय माज । देवीर अनूग्रहे अनेक आबोध करिनाहि । एधन आमार अग्रगथा मागत्रिका—‘केन दुमि आमाके एहे

চিত্রকলকে অঙ্কিত করিলে'—এই বলিয়া কুপিত হইরাছেন। তা বাইরা তাঁহাকে একটু সন্তুষ্ট করুন,—ইহাতেই আমার উপর মহান অনুগ্রহ (করা হইবে)।

রাজা—(সহসা উঠিয়া) হৃসঙ্গভে, তিনি কোথায় ?

হৃসঙ্গভা—মহারাজ, তিনি এই কদলীশ্বরের আড়ালে রহিয়াছেন।

রাজা—(তাহা হইলে) পথ দেখাও।

হৃসঙ্গভা—মহারাজ, এই যে এই দিকে।

(উভয়ে পরিক্রমণ করিলেন)

বিদূষক—আনি এই চিত্রকলকটী লইয়া যাইতেছি ; ইহার দ্বারা কাজ হইবে।

(সেইরূপ করিলেন)

(সকলে কদলীগৃহ হইতে নিষ্ক্রান্ত হইলেন)

সাগরিকা—(রাজাকে দেখিয়া সহর্ষে সন্তরে কাঁপিতে কাঁপিতে স্বগত)। হা ধিক্ হা ধিক্ ! ইঁহাকে দেখিয়া অতিশয় ভীতিবশতঃ এক পদ হইতে পদান্তরে চলিতে পারিতেছি না। তা এখন এখানে কি বা করিব ?

বিদূষক—(সাগরিকাকে দেখিয়া) আহা ! আহা ! কি আশ্চর্য্য ! কি আশ্চর্য্য ! ঈদৃশ কস্তারত্ব মনুষ্যলোকে দেখা যায় না। তা আমার মনে হয়, ইঁহাকে নির্দোষ করিয়া প্রজাপতিরও বিষয় উপর হইরাছে।

রাজা—বরন্ত, আমারও এইরূপ মনে হইতেছে—

ত্রিভুবনের অলঙ্কারভূতা এই কস্তাকে সৃষ্টি করিয়া বিষমরমণে ব্রজা নিশ্চয়ই তাঁহার শির কল্পিত করিয়াছিলেন ও চতুর্দিকে যুগপৎ 'সাদু'বাদ উচ্চারণ করিয়াছিলেন এবং স্বকীয় পদ্মপুষ্পের পত্রের কান্তি-তিরকারী লোচনসমূহকে বিস্ফারিত করিয়াছিলেন ॥ ১৬ ॥

Eng. Trans. Susangatá—(To herself) The King is now pleased. (Aloud) Your Majesty need not fear. I was but in jest through Your Majesty's grace ; and through Her Majesty's grace I have also indulged in jest thus many times. Now this will be a great favour unto me—my dear friend Ságariká is very angry with me saying, 'why have I been drawn by you in this picture-board' (and I shall be much obliged) if Your Majesty be pleased to approach her and appease her (resentment).

King. (Springing up) Susangatá ! where is she ?

Susangatá. Your Majesty, she is concealed behind this plantain bower.

King. Lead me there (show me the way there).

Susangatá. This way, my lord !

(Both walk round)

Jester. Let me take this picture-board ; there may be (some) necessity for it. (Doing so)

(All exeunt from the plantain-bower)

Ságariká. (Seeing the King with joy, fear and tremor—to herself) Alas ! Alas ! at the sight of this person I cannot move from one step to another through extreme nervousness ; so what shall I do here ?

Jester. (Seeing Ságariká) Oh, how wonderful ! how wonderful ! such a jewel of a damsel is not to be found in this world of men. So, I guess that after creating her astonishment arose even in the Creator Himself.

King. Friend ! such are my impressions also (such is in my mind as well)—

When the Creator created this lovely girl the ornament of the three worlds, His heads must have been surely shaken in wonder, His four mouths must have at once exclaimed 'bravo, bravo' in concert, and His eyes, surpassing the beauty of the petals of his own lotus, must have been expanded (through delight and wonder). 16.

सागरिका—(सासूर्यं सुसङ्गतामालोक्य) सहि ! ईदिसो चित्त-
फलस्य तुए आणीदो ? (इति गन्तुमिच्छति¹) । (क)

राजा—दृष्टिं कृषा क्षिपसि, भामिनि ! यद्यपीमां

स्निग्धयमेव्यति तथापि न रुक्तभावम् ।

(क) सहि, ईदिसो चित्तफलकः त्वयाणीतः !

त्यक्त्वा त्वरां व्रज पदैः^१ खलितैरयं ते

खेदं गमिष्यति^२ गुरुर्नितरां नितम्बः ॥ १७ ॥

सुसङ्गता—भट्टा ! अतिकोपणा खलु एसा । ता अगह्यते^३
गेह्लिअ पसादेहि णं । (क)

राजा—(सानन्दम्) यथाह भवती । (सागरिकां हस्ते गृहीत्वा
स्पर्शमुखं नाटयति)

विदूषकः—भो ! एसा खलु तुए अपुब्बा सिरी समासादिदा !
(ख)

राजा—वयस्य ! सत्यम् ।—

। श्रीरेषा पाणिरप्यस्याः पारिजातस्य पल्लवः ।

कुतोऽन्यथा पततेऽप^४ स्वेदच्छन्नामृतद्रवः ॥ १८ ॥

सुसङ्गता—सहि ! अदिणिट्ठुरा दाणिं सि . तुमं जा एब्बं^५
भट्टिणा हत्ये बलंबिदा बि कोवं ण मुंचेसि^६ । (ग)

सागरिका—(सधुभङ्गम्) अह सुमङ्गदे ! अज्ज बि ण बिरमसि !
(घ)

(क) भर्त्सः, अतिकोपणा खलु एसा । तद् अगह्यते गृहीत्वा प्रसादय एनाम् ।

(ख) भोः, एसा खलु त्वया अपूर्वा श्रीः समासादिता ।

(ग) सखि, अतिनिष्ठुरा इदानीमसि त्वम्, या एवं भर्त्सां हस्ते अवलम्बितापि कीदृ
न मुच्यसि ।

(घ) अयि सुसङ्गते ! अद्यापि न विरमसि !

1. पदखलितैः । 2. करिष्यति । 3. हत्ये । 4. अवतरेषः । 5. अदक्खिणा
...गच्छिदामि ।

राजा—प्रिये सागरिके ! ¹न खलु सखीजने युक्तमेवं कोपानु-
बन्धं कर्त्तुम्² ।

विदूषकः³—भोदि ! बुभुक्षितो बह्मणो बिभ्र किं कुप्यसि ?
(क)

सुसङ्गता*—सहि ! तुए सह ण बोलइस्सं⁴ । (ख)

राजा—अयि कोपने ! नैतदुक्तं समानप्रतिपत्तिषु सखीषु⁵ ।

विदूषकः—एसा क्वु अबरा देवी वासवदत्ता ! (ग)

(राजा सचकितं सागरिकाया हसं मुञ्चति)

सागरिका—(ससम्भ्रमम्) सुसंगदे ! किं दाणिं करिस्सं ? (घ)

सुसङ्गता—सहि ! एदं तमालविट्ठबं⁶ अंतरिष्ण इदो णि-
कमह्म । (ङ)

(इति निष्क्रान्ते)

राजा—(पार्श्वतोऽवलोक्य सविस्मयम्) क्वासौ देवी वासवदत्ता ?

विदूषकः—भो ! सा एदं । सा क्वु⁷ अबरा देवी वासवदत्ता
अदिदीहरोसदाएत्ति भणिदं । (च)

(क) भवति, बुभुक्षितः ब्राह्मणः इव किं कुप्यसि ?

(ख) सखि, तया सह न वदामि ।

(ग) एषा खलु अपरा देवी वासवदत्ता !

(घ) सुसङ्गते, किमिदानीं करिष्यामि ?

(ङ) सखि, एतं तमालविटपम् अन्तरित्वा निष्क्रामावः ।

(च) भोः, सा इदम् । सा खलु अपरा देवी वासवदत्ता अतिदीर्घरीचतयेति
अणितम् ।

1. न खलु युज्यते सखीजने एवंविधः कोपानुबन्धः । 2. अयि प्रसीद । 3, 4, 5.
पुस्तकान्तरे न दृश्यते । 6. एदाए कक्कलीविधिआए । 7. ए जाणामि क सा ।
मए एसा क्वु... । or सा णं एदं । पुस्तकान्तरेषु सागरिकाया उक्तिरियम् ।

দৃষ্টিমিত্ । ই ভানিনি কীপনে, 'কীপনা সঁব ভানিনী' ইত্যমরঃ । যদ্যপি ইমাং দৃষ্টিং রূপা কীপনে চিপসি, তথাপি স্খিগ্ধা কীড়পূর্ণা ইয়ং দৃষ্টিঃ কচ্ছভাবং পার্থক্যং ন এষ্যতি গমিষ্যতি । ত্বরাং শ্রীঘ্নতাং ত্যজ্ঞা পরিত্যজ্য ব্রজ ভ্রম । স্খলিতৈঃ পদৈঃ অনিয়মিত-পদবিশেষৈঃ সাধ্বসাধিত্বার্থঃ । তে গুরুঃ নিতম্বঃ নিতরাং অতিশয়ং খেদং ক্লেশং করিষ্যতি নিতম্বস্য গুরুত্বাদিত্যর্থঃ ॥ ১৩ ॥

শ্রীরিতি । এষা সাগরিকা শ্রীঃ লক্ষ্মীঃ স্বয়ম্ । অस्याঃ পাণিঃ পারিজাতস্য তন্মাক্ষঃ নন্দনকাননীরবস্য রত্নস্য পল্লবঃ । অন্যথা নী চেত্ এষঃ স্ত্বৈ দৃষ্ক্সান্নতদ্রবঃ স্ত্বৈ দৃষ্ক্সেন সাপ্তিকভাবোদয়াৎ ঘর্ষ্যচ্ছলেন অন্ততস্য দ্রবঃ ক্রুতঃ অনায়াত্ কথাত্ বস্তুনঃ পততি স্নবতি পরিঘ্নন্দতি ? রূপকালঙ্কারঃ । সাগরিকায়াঃ শ্রিয়াং পাণিশ্চ পারিজাতপল্লবে অমেদনারীপি-তত্বাত্ ॥ ১৮ ॥

অঘটতে ইত্যার্থে, অঘট্যবাবয়বিনীরমেদাত্ সমাসঃ । কীপানুবন্ধঃ কীপপরম্পরা । সমানপ্রতিপত্তিষু সমানপ্রবর্তিষু সহদয়েষু ইতি যাবত্ । “প্রতিপত্তিঃ প্রবর্তনৌ চ” ইতি মেদিনী ।

Prose. ই ভানিনি ! যদ্যপি রূপা ইমাং দৃষ্টিং চিপসি, তথাপি স্খিগ্ধা ইয়ং (দৃষ্টিঃ) কচ্ছভাবং ন এষ্যতি । ত্বরাং ত্যজ্ঞা ব্রজ । অয়ং তে গুরুঃ নিতম্বঃ স্খলিতৈঃ পদৈঃ নিতরাং খেদং গমিষ্যতি ॥ ১৩ ॥

এষা শ্রীঃ, অस्याঃ পাণিঃ পারিজাতস্য পল্লবঃ । অনায়া, ক্রুতঃ এষঃ স্ত্বৈ দৃষ্ক্সান্নতদ্রবঃ পততি ? ॥ ১৮ ॥

সাগরিকা—(সক্রোধে হৃসন্নভার প্রতি অবলোকন করিয়া) সখি, তুমি এইরূপ চিত্রফলক লইয়া আসিয়াছ ! (বাইতে ইচ্ছা করিলেন)

রাজা—হে কোপনে ! যদিও তুমি সক্রোধে দৃষ্টি নিক্ষেপ করিতেছ, তথাপি তোমার দ্রষ্ট (দৃষ্টি) কর্কশভাবে ধারণ করিতেছে না । তুমি হস্তা পরিত্যাগ করিয়া গমন কর : নচেৎ পদবিক্ষেপ স্বভিত হইলে তোমার গুরু নীতম্ব অতিশয় ক্লেশ পাইবে ॥ ১৩ ॥

হৃসন্নভা—মহারাজ ! ইনি অতিশয় কোপনশ্রবণা ; হৃসন্নভা ইহার হস্তাধ ধারণ করিয়া ইহাকে প্রসন্ন করুন ।

রাজা—(সানন্দে) ভদ্রে, যা' বল ।

(সাগরিকার হস্ত ধারণ করিয়া স্পর্শস্থ অমুভল করিতে লাগিলেন)

বিদূষক—ভো ! এখন আপনি অপূর্ব শ্রী প্রাপ্ত হইলেন !

রাজা—বয়স্ক, সত্য বটে ।—

ইনি সাক্ষাৎ লক্ষ্মী, ইহার হস্ত পারিজাত-বৃক্ষের পল্লবস্বরূপ । তাহা না হইলে ঘর্ষ-
চ্ছলে অমৃতরসধারা কোথা হইতে ক্ষরিত হইতেছে ? ॥ ১০ ॥

সুসঙ্গতা—সখি, তুমি এখন অত্যন্ত নিষ্ঠুর হইয়া উঠিয়াছ, যেহেতু মহারাজ স্বয়ং হস্ত
ধারণ করিলেও তুমি কোপ পরিত্যাগ করিতেছে না ।

সাগরিকা—(ক্রবুটী করিয়া) সুসঙ্গতে, তুমি এখনও ক্রান্ত হইতেছ না !

রাজা—প্রিয়ে সাগরিকে, সখীজনের প্রতি এইরূপ নিরবচ্ছিন্ন কোপ করা যুক্তিযুক্ত
নহে ।

বিদূষক—অগ্নি ভস্মে, বুদ্ধকিত ব্রাহ্মণের স্থায় কোপ করিতেছেন কেন ?

সুসঙ্গতা (সাগরিকা)—সখি, তোমার সহিত আর কথা বলিব না ।

বাজা—আয় কোপনে ! সমান-প্রবৃত্তিশালিনী (সহনয়) সখীগণের প্রতি এরূপ করা
ঠিক নহে ।

বিদূষক—ইনি (দেখিছি) দ্বিতীয় বাসবদত্তা ! (রাজা নিতান্ত ব্যস্ত হইয়া সাগরিকার-
হস্ত ত্যাগ করিলেন) •

সাগরিকা—(সমস্ত্রমে) সুসঙ্গতে, এখন কি করিব ?

সুসঙ্গতা—সখি, তাম্রালশাখার আড়াল দিয়া এখন হইতে বাহির হইয়া যাইব ।

(উভয়ে নিজক্রান্ত)

রাজা—(পাখে অবলোকন করিয়া বিষয়ের সহিত) কোথায় দেবী বাসবদত্তা ?

বিদূষক—ইনিই সেই । ইহার অতিদীর্ঘকালস্থায়ী রোগ দেখিয়া ‘ইনিই দ্বিতীয়
বাসবদত্তা’—এই কথা বলিয়াছিলাম ।

Eng. Trans. Sagarikā. (To Susangatā angrily) My friend, is this the picture-board you have brought ! (Wishes to go)

King. Oh, angry girl, though you turn your eyes in anger, yet such is their (native) tenderness that they cannot assume a harsh expression. Move, giving up hurriedness ; otherwise by

your stumbling footsteps, your heavy buttock will feel pain in the extreme. 17.

Susangatī. She is very angry, Sire ! take her forearm and pacify her.

King. (Joyfully) Madam ! as you advise. (Takes Śāgarikā by the hand and feels the delight of her touch)

Jester. Sire, now you have attained unprecedented beauty indeed !

King. You say rightly. She is the very goddess of Fortune (Lakshmi) herself ; her hand is the new shoot of the Pārijāta tree ; otherwise whence distil these dew-drops of Nectar in the form of sweat ? 18.

Susangatā. My friend, you are very cruel now ; since though His Majesty catches hold of your hand you are not discarding your anger !

Śāgarikā. (Frowning) Oh Sugangatā, will you not forbear still ?

King. My beloved Śāgarikā, it is not proper to continue (this) angry attitude towards your friend.

Susangatā. (or Śāg.) I shall not speak with you, my friend

King. O resentful girl ! it is not proper to cherish such attitude towards your intimate companions (who possess the same inclinations as yourself).

Jester. Hey ! she is a second Vāsavadattā !

(The King lets go Śāgarikā's hand with a start)

Śāgarikā. (In a hurry) Susangatā, what to do now ?

Susangatī. Why, my friend, we can escape unperceived behind the branches of the Tamāla tree.

(Both exeunt)

King. (Looking to one side with wonder) Where is the Queen Vāsavadattī ?

Jesser. Hallo ! This is she. I said,—she (seems to be) a

second Queen Vāsavadattā on account of the long continuance of her angry temper.

राजा—

प्राप्ता कथमपि दैवात् कण्ठमनीतैव^१ सा प्रकटरागा ।

रत्नावलीव कान्ता मम हस्ताद् भ्रंशिता भवता ॥१८॥

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वासवदत्ता—हृज्जे कञ्चनमाले ! अथ केत्तिथ दूरे दाणिं
सा अञ्जउत्तेण परिगहिदा णोमालिभा ? (क)

काञ्चनमाला—एदं कञ्चलीघरं अदिक्कमिथ दीसदि । (ख)

वासवदत्ता—तेह हि आदेवेहि मगं । तत्थ ज्जेब्ब^२
गच्छन्ता । (ग)

काञ्चनमाला—ता एदु एदु भट्ठिणी । (घ)

(इति परिक्रामतः)

राजा—क्रेदानीं प्रियतमा^३ द्रष्टव्या ?

काञ्चनमाला—भट्ठिणि ! जह समीवे भट्टा मंतेदि, तह

(क) हृज्जे काञ्चनमाले, अथ कियद्दूरे उदानीं सा आर्यपुत्रेण परिगृहीता
नवमालिका ?

(ख) एतत् कदलीगृहमतिक्रम्य दृश्यते ।

(ग) तेन हि आदिश्य मार्गम् । तत्र एव गच्छावः ।

(घ) तद् एतु एतु भर्त्रि !

१ अनौत्तैव । २ तेन तदिं ज्जेब्ब । ३ प्रिया ।

तर्कमि भट्टिभिः एव पङ्क्तिबालभंतो चिह्नुदन्ति । ता उवसप्यदु
भट्टिणी । (क)

वासवदत्ता (उपसृत्य) जप्पदु जप्पदु अज्जउत्तो । (ख)

विदूषकः—(कथायां फलकं निश्चित्य उत्तरीयेण प्रस्थादयति) एसा
क्व देवी आगता^१ । (ग)

राजा—(अपवार्यः) वयस्स ! प्रच्छादय चित्तफलकम्^२ । देवि !
स्वागतम् ! इहास्सताम्^३ ।

वासवदत्ता—(उपविष्टा) अज्जउत्त ! अथ सच्चकं ज्जेब्ब
कुसुमिदा षोमालिषा ? (घ)

राजा—(सञ्चितम्) प्रथममागतैरस्माभिस्त्वं चिरयसीति न मा
दृष्टा । तदेहि । समेतावेव^४ तां पश्यावः ।

वासवदत्ता—(निर्वृत्तः) अज्जउत्त-मुहाणुरात्तादो ज्जेब्ब मए
जाणिदं जहा कुसुमिदा षोमालिषात्ति । ता^५ गमिस्स^५ । (ङ)

(क) भविः, यथा सनीपे भर्ता मन्यते, तथा तर्क्यानि भर्त्रीमेव प्रतिपालयन्
तिष्ठति । तद उपसर्पन्तु भर्त्री ।

(ख) जयति जयति आर्यपुत्रः !

(ग) एषा खलु देवी आगता ।

(घ) आर्यपुत्र, अथ सत्यमेव कुसुमिता नवमालिका ?

(ङ) आर्यपुत्रमुक्तानुरागात् एव मया ज्ञातं यथा कुसुमिता नवमालिका इति ।
तद गमिष्यामि ?

1 पुस्तकालये गच्छति । 2 विदूषकी गृहीत्वा कले निश्चिपति । 3 पुस्तकालये
गच्छति । 4 सञ्चितावेव । 5 ता च ।

विदूषकः—भोदि ! जह एब्बं ता जिदं अच्चेहिं^१ । (क)
(इति बाह् प्रसार्थं नृत्यति । कक्षायाः फलकं पतति । तद् दृष्ट्वा विषादं नाटयति^२)
(राजाप्रवार्याङ्गुल्या दर्शयन् वसन्तकमुखं पश्यति^३)

विदूषकः—(अपवार्यं) भो ! मा कुप्य । तुमं^४ चिद्ध । अहं
ज्जेब्ब एत्थ जाणिस्स^५ । (ख)

काञ्चनमाला—(फलकं गृहीत्वा) भट्टिणि ! पेक्ख दाव किं एत्थ
चित्तफलए आलिहिदम् । (ग)

(क) भवति, यदि एवं तत् जितमव्याभिः ।

(ख) भोः, मा कुप्य । त्वं तिष्ठ, अहमेवाव ज्ञास्यामि ।

(ग) भवति, प्रेक्षस्व तावत् किमत्र चित्तफलके आलिखितम् ।

कथमपि दैवात् प्राप्ता अविगता कण्ठम् अनीता एव (कान्तापले) कण्ठाश्लेषम्
अप्रापिता एव ; (रत्नमालापले) कण्ठं गलदेशमप्रापितैव । प्रकटरागा (कान्तापले)
सुस्पष्टानुरागा ; (रत्नमालापले) प्रकाशितलौहिया । कान्ता रत्नावलीव मन हस्ताद
अंशिता विस्थाविता । वासवदत्तागमनमुत्प्रेक्ष्य राज्ञा सागरिकायाः हस्तावलयः
परित्यक्ताः । आर्याष्टितम् । अघानुप्राणितीयमा ॥ १८ ॥ प्रतिपालयन् अपेक्षमाणः
मुखानुरागात् राज्ञः मुखलावण्यविशिषात् ।

Prose order.—कथमपि दैवात् प्राप्ता सा प्रकटरागा कान्ता रत्नावली इव
कण्ठम् अनीता एव मन हस्तात् भवता अंशिता ॥ १८ ॥

Beng. Trans. राजा—किं मुखं,—उच्छ्वस्य लोहितवर्णविशिष्टां रत्नावलीं चोत्त-
रेण अमूर्ताग्रप्रकाशकारिणीं काञ्चके नैवद्योगे वह कण्ठे नाष्ठ करिष्या कण्ठे धारय
करिते नो करितेहे आचारं हञ्च हहेते तामाकर्तुं कञ्चित् इहेन ॥ १९ ॥

१ ही ही भो ! जिदं जिदं... २ कक्षान् पतितं फलकं दृष्ट्वा विषादं नाटयति ।
कचित् युक्तं—तद् दृष्ट्वा विषादं नाटयतीति पाठः नास्ति । ३ (राजा अपवार्यं
विदूषकमङ्गुल्या तर्जयति) । ४ तुमं हीही । ५ तुमं चिद्ध इति कचित् नास्ति ;
अहं ज्जेब्ब पक्खादहं ।

(তারপর বাসবদত্তা ও কাকনমালা প্রবেশ করিলেন)

বাসবদত্তা—কাকনমালা, এখন আর কতদূরে আৰ্য্যপুত্র-পরিগৃহীতা সেই নবমালিকা রহিয়াছে ?

কাকনমালা—এই কদলীগৃহ অতিক্রম করিলেই দেখা যাইবে ।

বাসবদত্তা—তাহা হইলে পথ দেখাও ।

কাকনমালা—দেবি, আহুন আহুন ।

(উত্তরে পরিক্রমণ করিলেন)

রাজা—বরুণ, কোথায় এখন প্রিয়তমাকে দেখিতে পাওয়া যাইবে ?

কাকনমালা—দেবি, বখন নিকটেই মহারাজ কথা বলিতেছেন, তাহাতে আমার মনে হইতেছে যে তিনি আপনার অপেক্ষা করিয়া রহিয়াছেন । অতএব, (ঐদিকে) অগ্রসর হউন, দেবি !

বাসবদত্তা—(অগ্রসর হইয়া) আৰ্য্যপুত্রের জন্ম হউক !

বিদূষক—(কক্ষ চিত্রকলক নিক্ষেপ করিয়া উত্তরীয়দ্বারা আচ্ছাদিত করিলেন)
এই যে দেবী আসিয়াছেন ।

রাজা—(দেবীকে আড়াল করিয়া বিদূষকের প্রতি) বরুণ, চিত্রকলক লুকাইয়া ফেল । (দেবীর প্রতি প্রকাশ্যে) দেবি, কুশল ত । এইখানে উপবেশন করুন ।

বাসবদত্তা—(উপবেশন করিয়া) আৰ্য্যপুত্র, সত্যই কি নবমালিকা কুম্ভমিতা হইয়াছে ?

রাজা—(হস্তের সহিত) দেবি, আমরা প্রথমে আসিলেও আপনি দেরী করিতেছেন দেখিয়া তাহা দেখি নাই । এখন আহুন, এক সঙ্গেই উহা দেখিবা ।

বাসবদত্তা—(ভালরূপে দেখিয়া) আৰ্য্যপুত্রের মুখের রক্তিমাতা দেখিয়াই আমি জানিতে পারিয়াছি যে, নবমালিকা কুম্ভমিতা হইয়াছে । তা এখন (কিরিয়া) বাই ।

বিদূষক—আৰ্য্যো, যদি তাহাই হয় তাহা হইলে আমাদের জন্ম হইয়াছে (দুই বাহু প্রসারণ করিয়া নৃত্য, কক্ষ হইতে চিত্রকলক পতন ও তাহা দেখিয়া বিবাদ)

(রাজা দেবীকে আড়াল করিয়া বিদূষকের প্রতি কিরিলেন ও সঙ্গোপনে অঙ্গুলিদ্বারা দেখাইয়া দিয়া বসন্তকের মুখের দিকে চাহিলেন)

বিদূষক—(রাজার দিকে কিরিয়া ও অন্ত সকলকে আড়াল করিয়া অঙ্গুল্যবরে)

তোমার আগনি রাগ করিবেন না। আগনি থাকুন। এইখানে (কি করিতে ইহবে)
তাহা আবিহ্নি জানি।

কাকনমালা—(কলক গ্রহণ করিয়া) দেবি, দেখুন দেখুন, এই চিত্রকলকে কি
অঙ্কিত রহিয়াছে !

Eng. Trans. King. Out on thee, simpleton ! My be-
loved one who had revealed her passion (for me), like a jewel-
necklace of manifest lustre, and who was somehow attained,
was caused to slip away from my hand by you, before she (it)
was placed on my neck. 19

(Then enter Vāsavadattā and Kānchanamālā)

Vāsava. Well, Kānchanamālā, how far from here is my
lord's favourite Navamālikā creep ?

Kānchana. we shall see it after passing this plantain-
bower.

Vāsava. So, show the path. We shall go there.

Kanchana. Come this way, this way, Madam. (Both
walk round) •

King. My friend, where is my beloved to be seen now ?

Kānchana. * Madam, when His Majesty is talking near by,
then surely he must be waiting for you. So Madam, please
advance in this direction,

Vāsava. (Approaching) Glory to Your Majesty !

Jester. (Hides the picture in his armpit and covers it with
the upper garment) Here is come Her Majesty.

King. (Apart) My friend cover the picture quick. Wel-
come, Your Majesty ! Here, take your seat.

Vāsava (sitting) My lord, has the Navamālikā truly
blossomed ?

King. (Smiling) Though we have come earlier, yet
finding you late in coming, we have not seen it as yet. So
come, we shall now visit it together.

Vásava. (Looking scrutinizingly) My lord, I see by the ruddiness of your countenance that it has flowered. So let us (now) return.

Jester. Your ladyship, if it be so, then we have won. (Stretches forth his two arms and dances ; the picture falls from the armpit. Seeing that he gesticulates sorrow)

[The King covering the view (of the Queen) points (it) out with his finger and looks towards the face of the Jester.]

Jester. (Apart) Hallo ! Donot be angry ; you please wait (or keep quiet) ; I shall manage it. (I alone know what to do in these circumstances).

Kánchana. (Picking up the picture) Behold, Madam, what is drawn in this picture-board !

वासवदत्ता—(निर्वर्ण्य—आत्मगतम्) अन्नं अज्जउत्तो । इन्नं उण्णं साधरिअ ! (प्रकाशं राजानं प्रति) अज्जउत्त किं एदं^१ ? (क)

राजा^२—(सर्वलक्ष्यभितं कृत्वा अपवार्य) वयस्य ! किं ब्रवीमि ?

विदूषकः—(अपवार्य) भो ! मा चिंतां करेहि^३ । अहं उत्तरं दाइअ^४ । (प्रकाशं वासवदत्तां प्रति) अत्ता किल दुक्खं^५ लिहीअदित्ति मम वचो^६ सुणिअ पिअवअस्सणे एदं विआणं^७ दंसिदं । (ख)

राजा—यथाह वसन्तकस्तथैवैतत् ।

(क) अयम् आर्यपुत्रः । इयं पुनः सागरिका ! आर्यपुत्र, किमिदम् ?

(ख) भोः, मा चिन्तां कुरु । अहं उत्तरं दास्यामि । आत्मा किल दुःखं लिखति इति मम वचः श्रुत्वा प्रियवयस्येन एतत् विज्ञानं दर्शितम् ।

१ किं चेदं ? २ काञ्चन—भट्टिणि ! अहं पि एदं एव चिंतेमि । वासव—अज्जउत्त ! केव इदं आलिहिदं ? ३ भोदि ! य अचचा संभवेहि । ४ आलि—हीअदित्ति मम वचनं । ५ आलिक्खविआणं ।

वासवदत्ता—(कलकं निर्दिश्य) अज्जउत्त ! एसा वि आ अवर
तुह समीवे आलिखिता, ता किं अज्जवसंतपसस विचारं ? (क)

राजा—(सर्वजन्यकितम्) देवि ! असमन्यथा शङ्कया । इयं
हि कापि कन्यका ! स्वचेतसेव परिकल्प्य आलिखिता, न तु
दृष्टपूर्व्या ।

विदूषक—सच्चं सवामि बह्वसुत्तेण जइ कदावि अज्जेहि
ईदिसो दिट्ठपुब्बा ! (ख)

काञ्चनमाला—(अपवार्य) भट्टिणि ! कदावि ईदिसं 'पुण-
क्खरं' संभवदि ³ज्जेब्ब । ता अलं कीवेण । (ग)

वासवदत्ता—(अपवार्य) अइ उल्लुए, एदस्स बह्वमणिदाइ
ण जानासि ! वसंतओ क्व, एसो ! (प्रकाशं राजानं प्रति) अज्ज-
उत्त ! मम उण एदं चित्तं पेक्खिअ⁴ सीसवेअणा समुप्पन्ना ।
ता सुहं चिट्ठदु, अज्जउत्तो । अहं गमिस्सं । (इति उल्लास गन्तु-
मिच्छति) (घ)

राजा—(पटान्मेन गृहीत्वा) देवि !

प्रसीदेति ब्रूयामिदमसति कोपे, न घटते
करिष्याम्येव नो पुनरिति भवेदभ्युपगमः ।

(क) एवापि या अपरा तव समीपे आलिखिता, तत् किं आर्यवसन्तकस्य विज्ञानम् ?

(ख) सत्यं श्रयामि ब्रह्मसूत्रेण यदि कदापि अजामिः ईदृशी दृष्टपूर्व्या !

(ग) भर्त्रि, कदापि ईदृशं पुण्याखरं सम्भवति ।

(घ) अयि अल्लुके ! एतस्य बह्वमणितानि न जानासि ! वसन्तकः खलु एव ! आर्य-
पुत्र, मम पुनः इदं चित्तं प्रेक्ष्य शीर्षवेदना समुत्पन्ना । तत् सुखं तिष्ठतु आर्यपुत्रः ।
अहं गमिष्यामि ।

1 पुनश्चान्तरि तासि । 2 ईदिसं उच । 3 संबदिदि । 4 पेक्खंतीए ।

न मे दीवोऽसीति त्वमिदमपि च शास्त्रसि श्रुता
 किमेतच्छिन् वक्तुं क्षममिति न वेत्ति प्रियतमे ॥ २० ॥
 वासवदत्ता—(सन्निव' पटान्नाकार्पणी) अस्मत्त ! मा अस्वधा
 संभावेहि । सखं मं सोसवेय्या वाहेदि^१ । ता गमिस्स' । (क)
 (इति निष्कान्ते)

(क) आर्यपुत्र, मा अस्वधा संभावय । सखं मां शीर्षवेदना वाधते । तत्
 गमिष्यामि ।

सर्वलक्ष्यम् विलक्ष्य विजितस्य विमूढस्य लज्जितस्य वा भावी वैलक्ष्यम् इति व्यञ्ज-
 प्रत्ययः । तेन सह विद्यमानं यथा स्यात् तथा "विलक्ष्यो विलयान्विते" इत्यमरः । आत्मा
 आत्मनः आकृतिरित्यर्थः । विज्ञानम् आलेश्छान्नेपुच्छम् । ब्रह्मसूत्रेण यज्ञोपवीतेन ।
 पुष्पाक्षरम् पुष्पः पुष्पाक्षरः कीटविशेषः जातिसंभावात् काष्ठं विलिखन् काकतालीयन्यायेन
 अक्षराकृतिं संपादयति सङ्ख्याभावेनापि कृतादित्यर्थः । अत्र काचनमात्मायाः एवमभि-
 प्रायः । राज्ञा आलेश्छां विरचता असङ्ख्यतापि कापि कल्पिता लक्षणा चित्रगता कृता ;
 परं सारिकायाः आकृत्या सह कल्पितप्रायाः लक्षणायाः चित्रस्य संबन्धं पुष्पाक्षरन्यायेन
 देवादेव सञ्जातम् । तत्र राज्ञः कोपि दीवी नास्ति, यथा वासवदत्ता संभावयतीति भावः ।
 प्रसीदेति । प्रसीद प्रसन्न भव इत्युक्त्या तत्र कोपप्रसादनं व्यज्यते । 'तत्र कोपस्तु नास्ति ।
 कोपाभावे प्रसादनक्रियैव न संभाव्यते । एवम् इत्थं दीपमित्यर्थः । पुनः न करिष्यामि
 इति मया उच्यते चेत् दीपस्याभ्युपगमः स्वीकारः स्यात् । न मे दीवोऽसीति ब्रवीमि चेत्
 त्वमिदं श्रुता मिथ्या शास्त्रसि अवधारयिष्यसि । एतच्छिन् विषये अस्वामवस्थायां मया किं
 वक्तुं क्षममिति न वेत्ति जानामि । प्रियतमे इति वासवदत्तां प्रति सन्मुखिवचनम् । शिखरिणी
 उक्तम् ॥ २० ॥

Prose. प्रसीद इति ब्रूयान्, असति कोपे इदं न घटते । एवं न पुनः
 करिष्यामि इति (वचनेन) अभ्युपगमः भवेत् । न मे दीवः अस्ति इति त्वम् इदमपि च
 श्रुता शास्त्रसि । प्रियतमे, एतच्छिन् किं वक्तुं क्षमम् इति न वेत्ति ॥ २० ॥

Beng. Trans. বাসব—ইনি ত আর্থাপুত্র, আর এ ত সাগরিকা ! (রাজার প্রতি) আর্থাপুত্র, এ কি ?

রাজা—(বিশ্বয়ের সহিত ব্রহ্মহস্ত করিয়া বিদুবকের প্রতি কিরিয়া অমুচ্চবরে) বরন্ত, কি বলিব ?

বিদুবক—(রাজার প্রতি কিরিয়া) বরন্ত, চিন্তা করিবেন না। আমি উত্তর দিব। (বাসবদত্তার প্রতি প্রকাশ্যে) ভবতি, 'নিজের আকৃতি অতি কষ্টে অঙ্কিত করা যায়'—আমার এই বাক্য শুনিয়া প্রিয়বরন্ত এই চিত্রনৈপুণ্য দেখাইয়াছেন।

রাজা—বসন্তক বাহা বলিলেন, এ তাহাই বটে।

বাববদত্তা—(চিত্রফলক দেখাইয়া) আর্থাপুত্র, আপনার সমীপে এই যে অপর একটা স্ত্রীলোক অঙ্কিত রহিয়াছে, একি আশা বসন্তকের চিত্রনৈপুণ্য ?

রাজা—(বিশ্বয়ের সহিত হাসিয়া) দেবি, অস্ত কিছু আশঙ্কা করিলেন না। (কোনও এক অজ্ঞাত কন্তাকে) নিজের মনে কল্পনা করিয়া ইহাকে অঙ্কিত করিয়াছি, কিন্তু পূর্বে ইহাকে কখনও দেখি নাই।

বিদুবক—সত্যই যজ্ঞোপবীত স্পর্শ করিয়া শপথ করিতেছি—যদি কখনও পূর্বে এরূপ রমণীকে দেখিয়া থাকি !

কাকনমালা—(অমুচ্চবরে) দেবি, কখনও কখনও এইরূপ ঘৃণাকর (দৈবাৎ কার্য-সম্পাদন) সম্ভব হইয়া থাকে। হৃদয়াং রাগ করিয়া প্রয়োজন নাই।

বাসবদত্তা—(কাকনমালার প্রতি কিরিয়া—অস্ত সকলকে আড়াল করিয়া) অগ্নি সরলে, ইহার বক্রোক্তি তুমি জান না (বুঝিতে পারিতেছ না) ! ইনি বসন্তক (আর কেউ নয়) ! (রাজার প্রতি প্রকাশ্যে) আর্থাপুত্র, আমার কিস্ত এই চিত্র দেখিয়া শিরোবেদনা উপস্থিত হইয়াছে। তা আপনি হৃথে অবস্থান করুন। আমি চলিয়া বাইতেছি।

(গাত্রোখান পূর্বক বাইতে উচ্চত)

রাজা—(বস্ত্রাঙ্কল ধরিয়া) দেবি, 'আমার প্রতি প্রসন্ন হউন'—এই কথা কোপ না থাকিলে বলা ঠিক হয় না। 'পুনর্ব্বার এরূপ করিব না'—এইরূপ বলিলেও (দোষ) স্বীকার করিয়া লওয়া হয়। 'আমার দোষ নাই'—এই কথা বলিলে আপনি উহা মিথ্যা বলিয়াই (ফির) জানিবেন। যে প্রিয়তম, এই প্রকার গবহায় আমার কি বলা সম্ভবপর (উচিত), তাহা বুঝিতে পারিতেছি না ২০।

বাসবদত্তা—(বিনয়ের সহিত বস্ত্রাকল আকর্ষণ করিয়া) আর্ধ্যপুত্র, আপনি অস্ত্র কিছু মনে করিবেন না। সতাই শিরোবেদনা আমাকে কষ্ট দিতেছে। অস্ত্রএব এখন বাই।

(উভয়ে নিষ্ক্রান্ত)

Eng. Trans. Vāsava. (Looking at it scrutinizingly and to herself) This is my lord, and this is the Śāgarikā ! (Aloud to the King) What is this, my lord ?

King. (With wonder and smile—Apart to the Jester) My friend, what shall I say ?

Jester. (Apart) Oh ! Fear not, I shall give the reply. (Aloud to Vasavadattā). Madam, do not take it otherwise. Hearing my words that 'it is very difficult to portray one's own likeness,' my friend exhibited this specimen of his painting skill.

King. It is as Vasantaka speaks.

Vāsava. (Pointing to the picture-board) My lord, and this female drawn (standing) near you,—is this a specimen of noble Vasantaka's skill ?

King. (With wonder and smiling) O Queen, you should not suspect otherwise. This maiden is portrayed (here) with the help of the pure imagination of my own mind, and she (the original) was never visualized before.

Jester. I will swear to the truth of this by my sacred thread, that such a (maiden) was never before seen by (either of) us !

Kāñchana. (Apart) Oh Madam, this sort of accidental coincidence may occur sometimes (in a fortuitous manner) ; so there is no necessity of getting angry (away with your anger).

Vāsava. (Apart) My simple girl, you do not understand his prevarications (evasive reply) ! He is Vasantaka for sooth (and none else) ! (Aloud to the King) My lord, while looking

at this picture I have got a headache. So, stay in comfort, my lord. I am going. (Rises up to depart)

King. (Catching hold of the fringes of her garment) My dearest one, I am really at a loss as to what I can possibly say (to you) in these circumstances. If I would say 'Be pleased', that would not be proper in the absence of (your) anger; (If I would promise that) 'I shall do so no more,' that would be a sort of confession; and (if I say that) 'I am not to blame', you will take it as false. 20.

Vāsava. (Drawing back the ends of her garment gently—with politeness) Don't think it otherwise, my lord. It is true that a (severe) headache pains me. On that account I take leave.

(Both exeunt)

विदूषक—भो ! दिष्टिषा वदुसे क्व मेण¹ । अदिक्कंता
एसा वासवदत्ता अआलवादावली बिअ । (क)

राजा—छिड्ड मूर्ख ! अलं परितोषेण । यास्या निगूढो न
लक्षितस्त्वया देव्याः कोपानुबन्धः ? पश्य—

भू भङ्गे सहसोद्भतेऽपि वदनं नीतं परां नम्रता-
मीषणां प्रति भेदकारि हसितं नीतं वचो निष्ठुरम् ।

अन्तर्बाष्पजङ्घीकृतं प्रभुतया चक्षुर्न विस्फारितं

कोपस्य प्रकटीकृतो दयितया मुक्तश्च न प्रमृग्यः ॥२१॥

विदूषकः—गदा देवी वासवदत्ता । ता कोस तुमं अरख-
हदिअं करेसि ? (ख)

(क) भो., दिष्टिषा वदुसे ! मेमेण अतिक्रान्ता वासवदत्ता अआलवातावली
इव । (ख) गता देवी वासवदत्ता । तत् कस्मात् त्वम् अरखहदितं करोषि ?

1. क्व मेव अल्लाप । 2. अभिजात्यानिगूढः ।

রাজা—তদেহি । দেবী প্রসাদয়িতুমভ্যন্তরমেব প্রবি-
শাব: ।

[ইতি লিঙ্গানী^১]

इति कदलीगृहं नाम द्वितीयोऽङ्कः

সেমেণ সুখেন । অকালবাতাবলী অকালি অনুচিতকালি বাতাবলী বাতানাং বায়ুণাম্
আবলী সমূহ: অক্ষা ইতি যাবত্ । যথা অকালবাতাবলী মেঘাদিসংযুক্তা সহসা
আগম্য প্ৰসাদিকং বিধায় গচ্ছতি তথ্যং বাসবদত্তা হঠাৎ আগম্য কৌপাদিকং কৃত্বা
গতিতর্য: । ভূম্হ ইতি । সহসা উদ্ভূতেঃপি সমুদ্ভূতেঃপি ভূম্হে ভূকুটী দ্যুতযা
প্রিয়য়া বাসবদত্তয়া স্বামিনং প্রতি ভূকুটিপ্রদর্শনং পরিজনসমনসে অনুচিতমিতি বুদ্ধয়া
ভূকুটিগৌপনার্থে বদনং পরাং নমতাং নীতম্ । অনেন বাসবদত্তায়া: আভিজান্য
সূচ্যতে । মাং প্রতি মেদকারি মেদং ইদং করীতীতি হৃদয়স্পর্শি ইদম্ হসিতম্ । সাভি-
প্রায়বহুসনেগাস্যা: সামর্থাভিপ্রায়ী লিখিত: । নিষ্ঠুরং বচ: ন উক্তম্ । আভিজাত্যাদিতি
भाव: । অন্য: মথ্যে বাপ্যজডীকৃতং বাপ্যৈ: অযুভি: জডীকৃতং জলীকৃতং স্ম্যাতমিতি যাবত্ ।
অচ্যু: প্রমুতযা স্রোচদমনসামর্থ্যেন ন বিস্ফারিতং বিকাসিতম্ । কৌপ: প্রকটীকৃত: প্রকাশিত:
কিন্তু প্রশয়: ন মুক্ত: নমত্বং ন পরিত্যক্তম্ ॥২১॥ শার্ঙ্গলবিক্রীড়িতম্ । অরণ্যরুদিতং
অরণ্যে রোদনমিব হৃদেত্যর্থ: ।

Prose order.—সহসা উদ্ভূতেঃপি ভূম্হে দ্যুতযা বদনং পরাং নমতাং নীতম্ ;
মাং প্রতি মেদকারি ইদম্ হসিতং ; নিষ্ঠুরং বচ: নীতম্ ; প্রমুতযা অন্তর্বাধ্যজডীকৃতং
অচ্যু: ন বিস্ফারিতম্ ; কৌপস্ব প্রকটীকৃত: প্রশয়স্ব ন মুক্ত: ॥ ২১ ॥

Beng. Trans. হে বরষ, ভাগ্যক্রমে আপনি উন্নতি লাভ করিতেছেন (অর্থাৎ
আপনার ভাগ্য ভাল—খুব বীড়িয়া গিয়াছে) । অকাল-বাতার জ্বাং বাসবদত্তা ভালর
ভালর চলিয়া গিয়াছে ।

রাজা—দূর মুখ! এইরূপ পরিতোষে কোন লাভ নাই । দেবী এখন চলিয়া গেলেন
তাঁহার নিগূঢ় (রূঢ়) ক্রোধবেগে তুমি লক্ষ্য কর নাই । দেখ—

জুট্টা সহসা সমুৎপন্ন হইলেও, আমার প্রিয়া তাঁহার বদনমণ্ডল অভ্যস্ত নভ করিলেন। আমার প্রতি (লক্ষ্য করিয়া) একটু হৃদয়ভেদী হাসি হাসিলেন; কিন্তু নিষ্ঠুর বাক্য প্রয়োগ করিলেন না। অগ্রর দ্বারা চক্ষুর অভ্যস্তর পরিবাস্ত হইলেও (ক্রোধ-দমন) সামর্থ্যহেতু চক্ষু বিস্ফারিত করিলেন না; এবং কোপ প্রকাশ করিলেও নব্রতা পরিভাগ করিলেন না। ২১।

বিদূষক—দেবী বাসবদত্তা চলিয়া গিয়াছেন। (এখন আর) আপনি কেন অরণ্যে রোদন করিতেছেন?

রাজা—এখন এস, দেবীকে সম্ভট করিবার জন্য অভ্যস্তরে প্রবেশ করি।

(উভয়ে নিষ্ক্রান্ত)

কদলীগৃহনামক দ্বিতীয় অঙ্ক সমাপ্ত

Eng. Trans. Jester. Hallo; You have have had a lucky escape. (Lit. Thank God, you prosper!) Queen Vāsavadattā has disappeared without doing any harm, like a gale out of season.

King. Away you blockhead! This is no occasion to rejoice. You have not noticed the concealed anger of the Queen when she departed. Just see—

Though a* (passing) frown was suddenly knit, yet my beloved hung down her head very low; she smiled a little at me—the smile piercing my (heart). She gave utterance to no angry (uncivil) words; though her eyes were filled with tears within (the socket), yet she did not expand them on account of her self-control. Thus though her anger was made manifest her politeness was not forsaken. 21.

Jester. The Queen Vāsavadattā has departed. Now, why are you crying in the wilderness?

King.—So, come let us now enter the inner apartment to pacify her. (Exeunt)

End of the Second Act entitled "The Plantain-bower."

RATNAVALI

Act II

Notes

In Act I after the बीजीपन्थास the collocation of different incidents helps the main plot to proceed in its way to development in the subsequent Acts. So, the love that has germinated in Sāgarikā's mind (Act I) at the very first sight of the King, comes to be intensified in Act, II when the meeting of the King with Sāgarikā is brought about. The प्रतिमुखसन्धि with its different constituent parts (अङ्ग) is worked out in this Act. One of the different incidents that bring about the meeting of the hero with the heroine and effect the intensity of love growing in each other's mind, is the episode of the Sārikā, a pet talking bird of the Queen, that was given in charge of Sāgarikā. This bird plays no insignificant part in the drama, for she attracts the King and the Jester to the plantain-bower when Susangatā brings about the first formal meeting of the two

P. 108 सारिकापक्षर etc.—Busily occupied with the cage of the starling in her hand. In Act I, we understand from Sāgarikā that the starling (given by the Queen in her charge) was left by Sāgarikā with Susangatā while she went to attend the Cupid-worship where she saw the King for the first time.

अलम्बसदृशः—Adj. to प्रभावः । न अलम्बसदृशः (नञ्त्तत्), अलम्बसदृशः

(दीक्षितम्) । This refers to the miraculous power of Shrikanthadāsa (or, Shrikhandadāsa) in producing untimely blossoms in the नवमालिका (Jasmine) creeper. सम-दृश् + कञ् = सदृश् = equal. विवर्धयित् etc.—Adj. to निपुणिका । विवर्धयेत् चित्तम् (श्यातम्) तादृशं हृदयं यस्याः सा (नृ) । चित्तम्—diverted. अवधीर्य—disregarding ; अव-धीर (चुरादि) + ल्यप् चित्क्रामसि—(are) passing away.

P. 109 श्रीपर्वतात्—It is otherwise named as the 'श्रीशैल' । Mr. Kale traces this hill to be situated near the Krishná river in the Deccan. In Sanskrit Literature, this place is referred to as the noted abode of the Tántrikas who are said to possess miraculous powers. In the Málátimádhava of Bhavabhuti, frequent references have been made to the श्रीपर्वत—Cf : "सा दाणिं सोदामिणी समासादिष्वचरिषमं तसिद्धिपद्मावा सिरिपब्बदे कावालिषब्बदं धारेदि ।" Act I. There श्रीपर्वत has been mentioned as the abode of the eminent कापालिक अचोरचर्य and his female attendant कपालकुण्डला । One such Tántrika Shrikanthadāsa (or, Shrikhandadāsa is here mentioned to have come from that mountain for producing the untimely blossoms of नवमालिका in the palace of वत्सराज ।

अकालकुसुम etc.—अ कालः अकालः (नञ्त्) ; नञ् here in the sense of तदन्त्यत् ।

दीर्घदम् (कर्मधा)—दीर्घं ददति इति दीर्घ-दा + क—originally means 'the longings of pregnant women.' These longings are required to be satisfied for having good issues. The same sense is also intended in the case of the plants that require some sort of horticultural recipe for producing excellent flowers out of season.

प्रतिगृहीताम्—'Accepted'; here 'favourite.' कुसुमसवधि—कुसुमस्य सवधिः (इहीतत्) ; तथा शोभितम् (श्यातत्) । सम्—सम् + क्षिप् + क्त = सवधि, prosperity, hence growth ; गृहीतसमुद्रक etc.—Adj. to सागरिका । समुद्रकस्य चित्रफलकस्य वर्तिका च (इत्यम्) गृहीताः समुद्रकचित्रफलकवर्तिकाः यथा सा (वहु) । समुद्रक means a box (or casket) containing materials for painting. "समुद्रकः सप्पुटकः" इत्यमरः ; वर्तिका means the brush-like pen used in painting. चित्रफलक means "picture-board" (canvas).

प्रवेशकः—Interlude of an inferior type. Those facts which are necessary for the development of the drama, but are not to be represented by means of the Acts themselves are shown by चर्याप्रक्षेपकः—cf :—"गौरसोऽनुचितस्तत्र संस्थो कस्तुविसरः" (दशरूपक I. 57). विष्कम्भक and प्रवेशक are two different types of चर्याप्रक्षेपकः. विष्कम्भक is already described (P. 86). "इतर्वर्तिथ्यमाशानां कथांशानां निदर्शकः । संक्षिप्तार्थस्तु विष्कम्भ आदावङ्गस्य दर्शितः । मध्येन मध्यमाभ्यां वा पादाभ्यां सम्प्रयोजितः । शुद्धः स्यात् स तु सङ्कीर्णो नीचसम्यक्कल्पितः ॥" (सा. द. ६।५५-५६) A विष्कम्भक is usually used as an interlude, acted by one or two actors of the middle rank, or even with one actor of the middle rank and one of the lowest rank. But sometimes it may be used as a prelude also—"अपेक्षितं परित्यज्य गौरसं कस्तुविसरम् । यदा सुन्दर्येच्छा व्रजामुखानन्दं तदा । कार्यो विष्कम्भको नाद्ये वामुखाक्षितपादकः ॥" (सा. द. ६।६१-६२) । The stock example is Ratnavali's prelude introduced by Yaugandharáyana. A प्रवेशक, however, is always an interlude and can never be a prelude ; it is invariably introduced by inferior characters—"प्रवेशकोऽनुदासीत्या नीचपात्रप्रयोजितः । अङ्गद्वयान्तर्विज्ञेयः श्रेष्ठं विष्कम्भके यथा ॥" (सा. द. ६।५७)

P. 112 मदनावस्थाम्—Love-sickness. This love-sick condition of Sāgarikā impels her to soliloquize as to the impossibility of her being united with the King, whom she saw for the first time in the Cupid-festival. She desires to have a view of the King again ; and she tries to fulfil this desire by painting a portrait of the King, as it is not possible for her to have any personal interview with him.

दुर्लभजन etc.—दुर्लभः जनः (कर्मधा) तस्य प्रार्थना (इच्छितम्) तस्याः अनुवन्धः (इच्छितम्) तेन । अनु-वन्ध् + चञ् = अनुवन्धः, persistence, continuation.

उपात्तम्—shall scold ; उप-आ-लम्भ + लुट् स्ते । मन्दभागिन्याः—unfortunate ; मन्दः भागः (भाग्यम्) (कर्मधा) मन्दभागः अस्याः अस्तीति मन्दभाग + इति स्त्रियां ङीप् । भाग means 'fate', 'division' ; cf. "भागी रूपार्थैर्भागीकदेशयोः"—मेदिनी ।

दुर्निमित्तम्—Ill omen ; दुष्ट निमित्तम् (प्रादि) तेन । दुर्निमित्त here refers to her 'love-sick condition' that had no prospect of immediate mitigation.

सावदम्भम्—with fortitude ; अवदम्भेन सह विद्यमानं यथा स्यात् तथा । बहु । अव-स्तम्भ् + भावे चञ् by the rule "अवाञ्छास्तम्भनाविद्व्ययोः" । अतिसाध्वसेन—Through extreme nervousness. अतिगतं साध्वसं (प्रादि) तेन । "भीतिर्भीः साध्वसं भयम्"—इत्यमरः ।

एकमनः—with undiverted mind, एकं मनः यस्याः (बहु) सा ।

अयङ्कलः—अययासी हस्तयति (कर्मधा) । The कर्मधारय compound generally takes place when विशेष्य and विशेषण are brought together (सामानाधिकरण्य) । In the example युक्तवस्त्रम्, the युक्तत्व and वस्त्रत्व are in one substratum and that is expressed otherwise

as युक्तत्वावच्छिन्नवस्तुत्वम् ; here युक्त is adjective and वस्तु is noun ; so there सामानाधिकरण्य being complete, कर्मधारय compound is possible. But in अवयवत्वे there is no such सामानाधिकरण्य (the state of having the same substratum). अवयव is a different thing indicating the sense of one part of the hand and वस्तु is another thing indicating the sense of the whole limb. So a solution can be arrived at by introducing a new relation between them viz., the relation of part and whole (अवयव and अवयवी). अवयव is a part and वस्तु is the whole ; so सामानाधिकरण्य is achieved. The aphorism of Vāmana is “हस्तायावहस्तयोर्गुणगुणिर्भेदाभेदात्” (भेदाध्याम्) V. 2. 20. Cf : पद्मं मे अगहत्यादौ पुष्पभाषणम्—Shākuntala IV. हस्ताय is the better form. Vide, Rāghavabhatta's commentary on Shākuntala.

P. 115 कमलाकरम्—A lotus-pond ; कमलानाम् आकरः (इष्टीतम्) तम् ।

कमलाकरम्.....अभिरमति । In this expression Susangatā gives her credit to Sāgarikā for a good choice of husband in the form of the King.

Cf : साधरं उज्ज्वलं कविं वा महानिर्घोषं ?” Shākuntala III.

Or, “शशिनमुपगतयं कौमुदी मेघमुक्तम्

जलनिधिमनुष्यं अङ्गु कन्वावतीर्णा । Raghu. VI. 85

राजहंसी—The best type of a female swan.

P. 116. उत्तानीकृत्य—Lifting up. उत्—तन् + घञ् = उत्तान् अभुतद्वावे चिः + क्त + ल्यप् ।

रतिरुत्तानीकृत्य—Adj. to चित्रम् । मयि सद्य विद्यमानं (वस्तु) यत् तत् । रत्या रत्नायम् (श्यातम्) , रत्नाय means having a protector or master ? hence रत्नाय means युक्त । रतिव्यपदेशन—under the pretext of (painting) Rati ; रत्याः व्यपदेशः (इष्टीतम्) तेन । व्यपदिश्यते अनेन रति

वि—अप—दिग् + चञ् । व्यपदेश means pretext. “अपदेशः पुमान् लक्ष्ये निमित्तव्याजयोरपि” इति मेदिनी । व्यपदेश also means—“family” (कुल)—cf : “व्यपदेशमाविलयितुं किनीदृसे” Shākuntala V. 21.

अकारणे—अ कारणम् (नञ्तत्) तस्मिन् ; नञ् is used in the sense of अभाव । “तत्सादृश्यमभावश्च तदन्यत्वं तदन्यता । अप्राशस्त्यं विरोधश्च नञ्धाः षट् प्रकीर्तिताः ।” अकारण is equivalent to कारणाभाव ।

अन्यथासम्भाविनि—Thinking otherwise of (me) or misrepresenting. अन्य + याल् प्रकारार्थे । अन्यथा—सम्—भू + णिच् + णिनि by the rule “स्य-जाती.....” आत्मपितेन—आ—लप् + क्त भावे । तृतीया करणे ; करण of साधन-क्रिया, (understood) by the rule “गम्यमानापि क्रिया कारकविभक्तौ प्रयोजिका ।”

P. 120. Shloka 1. दुर्लभजन etc.—दुर्लभः जनः (कस्यंघा) तस्मिन् अनुरागः (भोजितत्) ; this refers to her love towards the King. अन्—रञ् + चञ् । दुर् + लभ् + खल् ।

परवशः आत्मा—This expression refers to her being entirely under the control of Vāsavadattā, or this may refer to her mind being totally inclined towards the King. परेषां वशः (ङीतत्) = परवशः ।

मरणं etc.—construe एकं मरणं वरं शरणं नु । नु is here a particle implying वितर्क । एकं means ‘only’ ; or एकं मरणं नवरं (श्रेष्ठं) शरणम् ; or एकं मरणं वरं शरणं न (किम्) ?

Ch. Voice.—जनानुरागेण (भूयते), गुर्व्या लज्जया (भूयते), परवशीन आत्मना (भूयते).....प्रेम्णा विषमेण (भूयते) एकीन मरणेन वरेण शरणेन... ।

P. 122. कलकलः—hubbub ; this is an onomatopoeic word.

Shloka 2. कृत्तावशेषम्—Adj. to शङ्खलादानम् ; कृत्ताः अवशेषः यस्य (बहु) तत् । कृत् + क्त कर्मणि ; Conj. कृन्तति (to cut), कृन्ततः etc.

कनकमयम्—कनकस्य विकारम् इति कनक + मयट् Adj. to शृङ्खलादान ; कर्षन्—putting, dragging.

N. B. While the monkey snapped the golden chain, a part of it remained fixed to its neck ; and when the monkey ran about this portion was dragged along.

द्वाराणि क्रान्त्वा—Crossing or passing through the doors.

हिलाचल etc.—Adj. to प्रवङ्गः । With the circle of anklets twinkling in its feet when it made sportive movements. हिलया चलाः (सुप्सुपा) तादृशाः चरणाः (कर्मधा) तेषु रणत् (७मीतत् or सुप्सुपा) तादृशं किङ्किणीचक्रवालं यस्य (बहु) सः । किङ्किणीनां चक्रवालम् । (६ष्टीतत्) ।

N. B. As the monkey was a pet one, so out of fancy anklets were tied to its feet.

अङ्गनानां दत्तातङ्कः—Striking terror to the hearts of the females. दत्तः आतङ्कः येन (बहु) सः । Here अङ्गनाना is to be construed with आतङ्क which is compounded with दत्त । This construction is justified by the dictum “सापेक्षत्वेऽपि गमकत्वात् समासः ।” “आतङ्की भयपीडयोः” । अनुसृतसरणिः—Adj. to प्रवङ्गः । अनुसृतः सरणिः (path) यस्य (बहु) सः । “सरणिः पद्धतिः पन्थाः” इत्यमरः । अश्वपालैः is to be construed with अनुसृत ।

सम्भ्रमात्—In a hurry. ल्यबलीपे पञ्चमी । प्रभटः—escaped ; प्र - भृञ्श् + त कर्त्तरि । मन्दुरायाः—From the stable. “वाजिशाला तु मन्दुरा” इत्यमरः । अपादाने पञ्चमी ।

मन्दिरम्—Palace. प्रवङ्गः—प्रवेन गच्छति इति प्रव - गम् + खञ्च् ; that which goes by jumping (monkey). Here the metre is सङ्घरा ; scansion given before.

Ch. of Voice.—...कर्षता.....चक्रवात्मिन.....टप्तातङ्केन अनुसृतसरणिना
.....प्रभवेन प्रवक्त्रेण.....प्रविश्यते ॥२॥

P. 123. Shloka 3. Here a description is given as to how the monkey getting free, created a turmoil all around.

वर्षवर्नेनष्टम्—The eunuchs disappeared. “षण्ढी (शण्ढी) वर्षवर्-
न्त्यौ” इत्यमरः । नश् + भावे ण्त ; here नश् धातुं conveys the sense of
अदर्शनम् ।

मनुष्यगणनाभावात्—Owing to their not being reckoned as
men proper.

तपाम् अपास्य—Forsaking all sense of shame. अप - अस् (to
throw) + ल्यप् । In fact the eunuchs, being devoid of manliness,
are lost to the human feelings of shame and insult. कञ्चुकि-
कञ्चुक—The surplice of the chamberlain. कञ्चुकमस्यास्तीति कञ्चुक +
इत् । कञ्चुकी is the chamberlain in the charge of the inner apart-
ment (harem)—

कञ्चुकिलक्षणम्—

“ये विद्यामन्यसम्पन्नाः कामदोषविवर्जिताः ।

ज्ञानविज्ञानकुशलाः कञ्चुकीयान् ते श्रुताः ॥”

“अन्तःपुरचरो राज्ञां हस्ते विप्री गुणान्वितः (विप्री गुणगणान्वितः) ।

उक्तिप्रत्युक्तिकुशली (सर्वकार्यार्थकुशली) कञ्चुकीत्यभिधीयते” ॥

सा: द: III.

पथ्यन्ताश्रयिभिः—Taking shelter on the outskirts of the city
or the palace.

N. B. The Kirátas always have their residence outside
the boundary of villages or districts on account of their being
included in the untouchable class.

किरातैः—किर' पथ्यन्तर्भूमिम् (out-skirts) अतन्ति (move) इति किर -
अत् + कर्त्तरि अण् ।

In the Manu Samhitá the Kirátas are described as
प्रात्यक्षनियस—

Cf. “शनैस्त क्रियालीपादिभ्यः क्षत्रियजातयः ।

वृषलत्वं गता लोके ब्राह्मणादर्शनेन च ॥

पौण्ड्रकाशौड्रविडाः कम्भीजा यवनाः शकाः ।

पारदापङ्गवाक्षीना किराता दरदाः खशाः ॥

Manu X. 43—44.

नामः सदृशं कृतम्—Have acted in accordance with the signi-
ficance of their names. The expression means this—Kirátas
are so-called because of their moving about in the border-
land. Now, the Kirátas, who were in the King's palace, were
frightened at the approach of the monkey and thus they
out of fear took shelter in the border, viz., in one side of the
palace.

N. B. The eunuchs, dwarfs, Kirátas etc., 'referred to in
this shloka, constitute the staff of the king in his inner
appartments.

Cf.तद्वदवरीषे ।

बामनवण्डकिरातकञ्जकाभीराः शकारकुन्नाद्याः ॥ सा. दः (६।४३)

“अन्तःपुरे वर्षवराः किराता मूकबामनाः ।

कञ्जकाभीरशकाराद्याः स्वस्वकार्योपयोगिनः ॥ दशरूपक—(२।४४—४५)

नीचतया—Stooping down.

आत्मक्षणाशङ्कितः—Adj. to कुन्नाः ; being afraid of being detected
by the monkey. आत्मनः ईक्षणम् (ईष्टीतत्) तद् आशङ्कते इति उपपदसमासे
शङ्किः । शनैः—Slowly.

The figure of speech is here स्वभावोक्ति (graphic description)
The metre is शार्ङ्गखण्डित ।

Ch. voice.—...नष्टेन (भूयते).....वामनेन विशयते । पर्यन्ताश्रयिनः किराताः
...कृतवन्तः । कुञ्जः.....आत्मे चणाशङ्किभिः जायते ।

P. 126. दधिभक्त etc.—Greedy of rice mixed with curd. दधि-
मिश्रितं भक्तम् (शाकपार्थिवदिवात् समासः) तत्र लघ्वटः (औमैतत् or सप्सपा) or
दध्ना भक्तम् 'अन्नं न व्यञ्जनम्' इतिवत् समासः । भक्त = Bengali भात ।

उद्घाट्य—opening उत्—घट् + णिच् + ल्यप् ।

N. B.—This episode of monkey let loose has a double
importance : (1) By this sudden news the long-drawn conver-
sation between Sāgarikā and Susangatā is artistically put a
stop to. The plot and the sentiment should have a harmonious
development :—“न चातिरसतां वन्तु दूरं विच्छिन्नतां नयेत् । रसं वा न तिरी-
दध्यादस्त्वनङ्कारलक्षणाः” ॥ (सा. ट.) Here Sāgarikā and Susangatā's
conversation was becoming rather dull being overfull with one
sentiment (विप्रलम्भ). So the mixed feelings of fear and hurry are
introduced by the monkey episode. This is the usual method
of introducing रसान्तर ; cf.—the elephant-episode of Shākuntala.
(2) It is known that the Sārikā escapes from her cage broken
open by the monkey and repeats what transpired between
Sāgarikā and Susangatā at a place where the King and Vidu-
shaka are seated and thus helps the development of the plot by
bringing about a meeting of the hero and the heroine. This
incident also hints that Sāgarikā, so long closely guarded by
the Queen like her pet starling, is now about to go out of her
control. She makes herself free in her movements mainly

with the help of the monkey-like Jester (just as the bird was freed by the monkey). This is an instance of 'Dramatic Preparation.'

P. 129. निरन्तराद्भिन्न etc—With her branches covered with bunches of closely budded flowers. .

निर् नालि चत्तरं यस्मिन् तत् (बहु) निरन्तरम् उद्भिन्नानि (सुपुष्पा) तादृशानि कुसुमानि (कर्षाधा) तेषां गुच्छानि (इष्टीतत्) तैः आच्छादिताः (श्यातत्) तादृशाः विटपाः यस्याः (बहु) सा ।

उपहसन्ती—Laughing to scorn.

N. B.—Here the नवमालिका creeper, being favoured by the King in disregard of the माधवी creeper of the Queen, foreshadows the King's being favourably disposed more to Sāgarikā than to Vāsavadattā. This is called "*Dramatic Foreshadowing*".

Shloka 4. This shloka admits of a double meaning, as the comparison of नवमालिका with a love-sick lady is set forth here.

उद्दामोत्कलिकाम्—Adj. to (1) उद्यानलताम् & (2) नारीम् । (1) of which the buds have grown luxuriously ; (2) Whose anxiety has grown extremely. उद्दामाः उत्कलिकाः यस्याः (बहु) ताम् । उद्भूतं दाम यस्मात् (बहु) स उद्दामः (unrestrained) ; "उद्दामो बन्धुरङ्गिते" —मेदिनी । उत्कलिका means (1) buds, (2) anxieties. "कलिका कोरकः पुमान्" इत्यमरः । "उत्कण्ठोत्कलिके समे" इत्यमरः ।

विपाखुररुचम्—Adj. to the same. (1) Lustre turned white (with flowers). (2) Complexion turned pale (through anxiety).

विपाखुरा रुक् यस्याः (बहु) ताम् । विशेषेण पाखुरा (प्रादितत्) ।

प्रारब्धजृम्भाम्—Adj. to the same. (1) Having flowers beginning to bloom. (2) Having commenced yawning (due to despon-

dency). प्रारब्धा जृम्भा यस्याः (वह्) ताम् । जृम्भा means yawning as well as opening. “जृम्भा विकासजृम्भणशीस्त्रिषु”—मेदिनी । जृम्भ धातु (to yawn) + च स्त्रियाम् । आयासम्—abj. to आतन्वतीम् । आ—यस् + चञ् ; आयास means (1) movement ; (2) trouble undergone by her. The creeper is tossed about by the wind and the woman displays the trouble due to separation from her beloved.

श्वसनोद्गमः—(1) by the blowing of the wind, (2) by heavy breathing श्वस् + ल्युट् ; श्वसन means (1) wind “श्वसनः स्पर्शनी वायुः” इत्यमरः ; (2) breathing or sighs. श्वसनस्य उद्गमाः (इष्टीतत्) तैः । करणे तथा ।

आतन्वतीम्—Adj. to लताम् or नारीम् । आ तन् + श्च स्त्रियां ङीप् ।

समदनाम्—(1) Accompanied by the Spring or with Madana trees. (2) Under the power of love.

कीप etc—Adj. to मुखम् । कीपिन विपाटनं (आया तत्) तादृशी द्यतिः यस्य (वह्) तत् ।

The figure of speech is श्रुतिबानुप्राणितोपमा । The metre is शार्दूल-विक्रीडित ।

Ch. of voice.....पश्यता.....मया...करिष्यते ।

N. B. This verse has been quoted in दशरूपक as an example of पताकाख्यानक on account of the use of similar adjectives to both creeper and woman. Here by the use of the adjectives, applicable both to लता and नारी, the present love-sick condition of Sagarikā is indicated by way of reference to the नवसानिका creeper.

“प्रस्तुतागन्तुभावस्य वस्तुतीक्ष्णोक्तिसूचकम् ।

पताकाख्यानकं तुल्यसंविधानविशेषणम् ॥ (दशरूप १।१४)

तुल्यविशेषणता यथा उद्दामोत्कलिकामित्यादि” :

“द्वयर्थो वचनविन्यासः सुश्लिष्टः काम्यर्थोजितः ।

प्रधानार्थान्तराख्येयौ पताकास्थानकं परम्” ॥ (सा. द. ६।४९)

चतुर्थं पताकास्थानमिदम् । पताकास्थान of this type may be called an instance of “*Dramatic Irony*”.

P. 132. अचिन्ता—न चिन्ताः (नञ् तत्) ; चिन्त् + यत् or चिन्ति + यत् ।

प्रभावः—भू + घञ् = भावः ; प्रकृतः भावः (प्रादितत्) ।

Shloka 5. Here is described the miraculous power of gems, charms, and herbs by way of alluding to different Purānic incidents.

श्रीपुरुषोत्तमस्य—श्रिया युक्तः पुरुषोत्तमः (शाकपार्थिवादित्वात् समासः) ; पुरुषेषु उत्तमः (ङमीतत्) . As षष्ठीसमास is barred in connexion with the superlative by the rule “न निर्करणे”, ङमीतत्पुरुष is admitted here.

But कैयट admits षष्ठीसमास in पुरुषोत्तम as this is no case of निर्धारण proper. पुरुष here means “the individual self.” पुरे शरीरे ङते इति पुरुषः । “पुरसंज्ञे शरीरेऽस्मिन् शयनात् पुरुषो हरिः । शकारस्य वकारोऽयं व्यत्ययेन प्रयुज्यते ॥” शङ्कर-दिग्विजयः । पुरुषोत्तम here means “the Universal Soul”.

Cf. “हविमौ पुरुषौ लोके चरन्तश्चर एव च ।

चरः सर्वानि भूतानि कूटस्थोऽचर उच्यते ॥

उत्तमः पुरुषस्त्वन्वः परमात्म त्वुदाहृतः ।

यस्मात् चरमतीतोऽहमचरादपि चोत्तमः ।

अतीऽस्मि लोके वेदे च प्रथितः पुरुषोत्तमः ॥”

गीता (१५।१६—१८)

So उत्तमः पुरुषः—कर्माधा ; राजदन्तादित्वात् पूर्वनिपातः ।

[N. B. For details, vide, A. Shastri's Gita XI, Pp. 14-15)

मणिम्—This refers to the eminent jewel कौस्तुभ that was

obtained along with Lakshmi by Vishnu from the ocean when it was churned ; and hence it is always worn by Him in His neck.

नष्टम्—Disappeared, killed ; Nom. शत्रुभिः । नश् + क्त भावे ।
मन्त्रवरैः—Different reading मन्त्रवर्तैः or मन्त्रवलात् । मन्त्राणां वराः (दृष्टीतत्) तैः । Here षष्ठीसमास cannot be barred by the rule “न निङ्कारणं” ; for in a निङ्कारण—three elements are required—(i) निङ्कार्यमाण (that is singled out). (2) हेतु (reason for singling out). (3) यतो निङ्कार्यते (the group from which a thing is singled out). As these three requisites are not present here, the rule ‘न निङ्कारणं’ will not apply ; so षष्ठीसमास is allowed.

वसुधामूलं—In the nether region. वसुधायाः मूलम् (दृष्टीतत्) तस्मिन् । वसुनि दधाति इति वसु - धा + क्त “आतीत्युपसर्गे कः” ।

हताः—Here the meaning of हत is “wounded” and not killed. Cf : भोगीव मन्त्रौषधिरुद्धवीर्यः—Raghu II. 32.

लक्ष्मणवीर etc.—लक्ष्मणस्य वीरवानरभटाय (हन्त) or लक्ष्मणस्यासौ वीरयेति (कर्मधा) लक्ष्मणवीरस्य वानरभटाय (हन्त) ।

मेघनादाहताः—मेघनादेन हताः (श्यातत्) मेघनाद was the powerful son of Ravana. He was so called as he could roar like clouds, being concealed behind them.

गुणनिधिः—Adj. to महौषधिः । गुणानां निधिः (दृष्टीतत्) ; निधीयन्ते अस्मिन् इति नि - धा + क्त = निधिः repository.

महौषधिः—महान् औषधिः (कर्मधा) this refers to the most powerful and efficacious medicine that was brought by Hanumat from the गन्धमादन hill and by which लक्ष्मण and his

monkey soldiers, seriously wounded by Meghanāda, were restored to their normal state.

Cf. मृतसञ्जीवनीर्घैव विशल्यकरणीमपि ।

सुवर्णं (सावर्ण्यं) करणीं चैव सन्धानकरणीं तथा (सन्धानीं च मञ्जीषधिम्) ॥

ताः सर्वा इनुमन् गृह्य चिप्रमागन्तुमर्हसि ।

आन्नासय हरीन् प्राणैर्योज्यगन्धवह्नाज ॥

... ...
तावपुभौ मानुषराजपत्नी तं गन्धमात्राय मञ्जीषधीनाम् ।

बभूवतुलव तथा विशल्यावुत्तस्थुरग्यं च हरिप्रवीराः ॥

मर्त्ये विशल्या विकृतः क्षणेन हरिप्रवीरा निहताश्च ये स्युः ।

गन्धेन तामां प्रवरीषधीनां सुप्ता निशान्तेष्विव सम्प्रबुद्धाः ।”

रामायणे युद्धकाण्डम् (७४।३३—७०)

Also cf :—

“विशल्यकरणीं नाम्ना सावर्ण्यं करणीं तथा ।

मञ्जीषकरणीं वीर सन्धानीञ्च मञ्जीषधिम् ।

सञ्जीवनाय वीरस्य लक्ष्मणस्य त्वमानय ॥”

Ibid (१०९।३१—३२)

The metre is here शार्दूलविक्रीडित ; scansion given before.

Ch. Voice.—...नष्टेन (अभूयत).....हृतैः भुजङ्गैः उघाते ।.....वानर-
भटैः मेघनादाहृतैः यैः जीवितैः (अभूयत) ॥५॥

P. 133. विश्रब्धं—Adverb ; वि- श्रम्भ् + क्त भावे ।

Shloka 6. स्पष्टाक्षरम्—With articulate sound.

अल्पाङ्गत्वात्—On account of having a small bodily form.

अनिर्क्रादि—Adj. to इदम् । न निर्क्रादी (नञ्त्) । निर्- क्राद
(पुरादि—to resound) + क्तिनिः ।

Ch. Voice.—स्पष्टाक्षरेण अनेन मधुरेण.....अनिर्क्रादिना.....सारिकया
उद्यते ॥६॥

The figure of speech is here उत्प्रेक्षा ।

पिश्यन्जन etc.—पिश्यन् means wicked ; पिशुना जनाः (कर्मधा) तेषां हृदय (ईष्टीतत्) तद्वत् कुटिलम् (उपमित कर्मधा) तेन ।

P 138. औदरिकस्य—glutton. उदर + ठक् by the rule “उदराङ्गाद्गाने” ।
“आद्गानः स्यादौदरिकः”—अमरः ।

अभ्यवहारः—Foodstuff. अभि—अव् + ह + अव् । पर्यवस्यति—Is transformed ; परि—अव—सी + लट् ति ।

P. 140. कुरकुरयते—Is making inarticulate sound. This is an onomatopoetic word derived from the original sound कुरकुर which is made by the bird.

P. 143. चतुर्वेदी—versed in the four Vedas ; चतुर्णां चतुर्वेदेषु सामाथर्वणां वेदानां समाहारः इति—चतुर्वेदम् (समाहारद्विगुः) चतुर्वेदम् अस्य अस्तीति चतुर्वेद + इनिः by the rule ‘अत इनिठनौ’ ।

ऋचः—The versified Mantras of the R.V. ऋच्यन्ते सुयन्ते देवा अनया इति ऋच् + क्तिप् ।

b 144. गाथिका—गाथा एव इति गाथिका. गाथा + स्वार्थे क स्त्रियाम् टाप् । गाथा is defined as a verse composed in a language other than Sanskrit. But in the broad sense of the word, it means the verse that is used as a song. “गाथा श्रौते संस्कृतान्यभाषार्थगियहृत्तयोः”—मेदिनी ।

शाख्ययौवनया—Having adorable youth. शाख्यं यौवनं यस्याः (बहु) तथा ।

जीवितनिरपेक्षया—Regardless of life. निर्—नास्ति अपेक्षा यस्याः (बहु) सा । जीविते निरपेक्षा (सुप्लुपा) ।

वक्रभणितः—Crooked way of speaking. वक्राणि भणितानि (कर्मधा) तैः । भण + क्त भावे = भणितम् ।

Shloka 8. दुर्व्वारम्—Irresistible. दुर्- वार् + णिच् + खल् स्त्रियां टाप् ।

धन्यानाम्—Meritorious. “धन्यं पुण्यवति त्रिषु—” मेदिनी । धनमर्हति इति धन + यत् ।

श्रवणपथ etc.—श्रवणस्य पन्थाः (वृष्टीतत्) “नृत्पूरम्भःपथामानले” इति समासान्त-ञ-प्रत्ययः । तस्य अतिथिलम् (वृष्टी) । अतति सन्ततं गच्छति । कुत्रापि न तिष्ठति इति अत + इधिन् (उणादि) । अतिथिलक्षणम्—

“यस्य न ज्ञायते नाम न च गीढं न च स्थितिः ।

अकस्मात् गृहमायाति सीतिथिः प्रोच्यते वृद्धैः ॥”

P. 145. मलयमारुत etc.—Adj. to शिलातर्ल ।

मलयमारुत—Soft Southern breeze blowing from the Malaya hill of the South.

उड्डेलत्—Shaken. बालकदलीदल—Leaves of newly grown plantain-trees, or freshly grown plantain-leaves.

P. 149. निहृद्यते—Is concealed. नि - ऋ + लट्, ति कर्मणि ।

परितोषिकेण—इया विनायोगे । परितोषः प्रयोजनमस्य इति परितोष + उञ् ।

Shloka 9. This also admits of a double meaning as the राजहंसी is compared with the unknown lady (Sāgarikā drawn in the picture).

लीलावधूत etc.—Adj. to राजहंसी or to का । (1) Shaking the lotus sportively. (2) Surpassing पद्मा or Lakshmi by her grace.

लीलाया अवधूता (श्यातत्) तादृशी पद्मा यया (बहु) सा । or लीलाया अवधूतम् (श्यातत्) तादृशं पद्मं यया (बहु) सा । “लक्ष्मीः पद्मालया पद्मा कमला श्रीर्हरिमिश्रा”—अमरः । अव - धू + क्त कर्मणि ।

धृ धातु means ‘to shake.’ Conj.—धुनोति etc. (स्वादि) ।

पक्षपातम्—(1) Flapping of wings ; पक्षयोः पातः (इतत्) or पक्षैः पातः (श्यातत्) flying with wings. (2) Affection or love, partiality पक्षे पातः (औतत्) तम् । Inclination to one side.

कथयन्ती—Speaking ; but the implied sense (लाक्षणिकीऽर्थः) is 'indicating.'

मानसम्—(1) Mānasa lake (the resort of the swans).
(2) Mind.

चित्रगता—(1) With beautiful movement. (2) Drawn in the picture. चित्रं गत (गमनं) यस्याः (वद्) सा, or चित्रं गता (श्यातत्) चित्रवद्गता इत्यर्थः । The metre चार्प्या । The figure of speech is द्वे धानुप्राणितोपमा ।

Ch. Voice.—...लौलावधूतपद्मया कथयन्त्या.....कया चित्रगतया राजहंस्य च भ्युपेयते ॥

Shloka 10. The King here summarizes the difficulty that might have been undergone by the Creator after the creation of this beautiful lady.

अपूर्व etc.—'पूर्णः' इन्दुः (कर्मधा) अपूर्वः पूर्णेन्दुः (कर्मधा) तम् ।

निजासन etc.—Adj. to धाता । आसनमेव अम्भोजम् (कर्मधा) निजम् आसनाम्भोजम् (कर्मधा) तस्य विनिमीलनम् । (इष्टीतत्) तेन दुःस्थितः (सप्तपा) ।

अश्वसि जायते यत् (उपपदतत्) ; दुःखेन स्थितः इति दुःस्थितः (प्रादि) ; put to a disadvantage owing to the closing up of the lotus-seat of His own.

N. B. Udayana, seeing the picture of the exquisite damsel, surmises that the Creator having created her face resembling a moon, not seen before, might have been put to a dis-

advantage as His own lotus-seat must have certainly closed up at the sight of her moonlike face. When the moon rises, lotuses close. The lotus that is used as the seat of the Creator did not so long close at the rise of the moon in the sky, since it is far beyond the ordinary lunar region. But her face, transcending the beauty of the moon in the sky, caused the lotus-seat of the Creator even to close its petals ; hence the disadvantage.

The figure of speech is here उत्प्रेक्षा and there is a suggestion (ध्वनि) of व्यतिरेकालङ्कार, as the face is indirectly referred to be surpassing the beauty of the moon, which is suggested by the expression अपूर्वपूर्णेन्दुम् ।

Ch. Voice.—दुःस्थितेन धारा (भूयते) ।

P. 153. परिहासशीलतया—Owing to your habit of making fun. परिहासः शीलं यस्याः (बहु) सा इति परिहासशीला + भावे तल् स्त्रियां टाप्—हेतोर्द्वितीया । शील means 'nature'. "शीलं स्वभावे सदृते"—इत्यमरः ।

P. 154. Shloka 11. कृच्छात्—With difficulty. लघ्वलोपे पञ्चमी । व्यतीत्य—Passing over. वि-अति + इ + ल्यप् ।

सुचिरं भान्वा—This implies the fulness of her buttocks.

विवलीतरङ्गविषमं—Adj. to मध्ये । विस्त्रः वल्यः इति विवलीति संज्ञा ।

The compound is justified by the rule "द्विकसंख्य संज्ञायाम्" । विवल्यः एव तरङ्गाः (कर्माधा) तैः विषमम् । (श्यातत्) तस्मिन् । The threefold wrinkles on a young lady's belly is regarded by Sanskrit poets as a conventional criterion of beauty.

निष्पन्दताम् आगता—Came to a stand-still.

N. B. Just as a person wandering here and there comes

a stand-still when he gets a stream full of waves in his path, so the King's eyes were fixed on the waist, adorned with beautiful wrinkles, of the lady drawn in the picture.

मदृष्टिः.....तुङ्गां स्नौ—This suggests the wearisome uphill climbing when a person naturally feels thirsty. Metre शार्दूलविक्रीडित । The figure of speech is समासीक्ति ।

समासीक्तिलक्षणम्—

“समासीक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः ।

व्यवहारसमारोपः प्रकृतेऽन्यस्य वस्तुनः ॥

सा: दः. (१०।५१)

व्यवहारसमारोप means “Superimposition of the characteristics of some other thing”.

Ch. Voice.—.....आगतया मदृष्ट्या दृष्टितया.....प्रस्यन्दिनी लीचने ईक्ष्यते ॥

P. 158. बहुमानः—A great regard.

Shloka 12. • वाप्यान्वु etc.—वाप्यमेव अप्पु (कर्माधा) तस्य सीकराः (विन्दवः) ईष्टीतत् ; तेषां कणाः (ईष्टीतत्) तेषाम् ओषः (ईष्टीतत्) ।

Ch. Voice.—...पतितेन.....कणौघेन स्वेदीकृतेन...एतेन भायते ।

Shloka 13. परिस्नानम्—Withered, faded ; परि - क्त + क्त । उभयतः—On both sides. उभ + तसिच् सप्तम्याम् । पीनस्तनजघनसङ्गात्—Coming in contact with the developed breasts and hips. स्नौ जघने च (इन्द्रः) पीने स्तनजघने (कर्माधा) तयोः सङ्गः (ईष्टीतत्) तस्मात् ।

N. B. Due to extreme heat of the heroine's body on account of her love-sickness, the bed of lotus-leaves faded away being in touch with her limbs in both the extremes.

तनी: मध्यस्थ—Of the thin waist, or of the middle part of the body. तनु as adjective means 'slender' and as noun 'body' "स्त्रियां मूर्तिसानुसन्तः"—चमरः । तनु is spelt as तनू as well.

परिमिलनमप्राप्य—Not being in touch. The waist being slender did not touch the bed ; so the lotus-leaves remained green (हरित) in the middle of the bed. The commoner form is परिमेलन ।

हरितम्—"पालाशी हरितो हरित्"—चमरः । हरित means हरिद्वर्ण (green colour) ; so in order to be used as an adjective it has मतृप् after it. That is हरितम् = हरित + मतृप् । मतृप् being elided by the rule 'गणवचनेभ्यो मतृपो लुगिष्टः' (वा) । So हरितम् means here हरितवर्णं वत् ।

व्यस्तव्यासम्—With the arrangement disordered. व्यस्तः व्यासः यस्य (बहु) तत् ; adj. to नलिनीपत्रशयनम् । व्यस्त = वि - अस् (to throw) + क्त कर्त्तृणि । व्यास = नि - अस् + चञ् ।

झञ्झुञ्ज etc.—With the tossing and rolling of the drooping slender hands. भुञ्जी लते इव (उपमित समासः) झञ्जे भुञ्जलते (कर्त्तृधा) तथैः आक्षेपवलनानि (इष्टीतत्) आक्षेपाय वलनानि च (इन्द्रः) । आक्षेप—throwing ; वलनानि—rolling. क्लृप्ताङ्गाः—क्लृप्तानि अङ्गानि यस्याः (बहु) सा ; लीप् by the वार्तिक 'संयोगोपधत्वेऽपि अङ्गात्तत्कण्ठेभ्यो वक्तव्यम् । Otherwise the form would have been क्लृप्ताङ्गा ।

The metre is शिखरिणी । "रसैः रुद्रैः शिखरा यमनसभला नः शिखरिणी"

The scansion :—

य	म	न	स	भ	ल	ग
—	—	—	—	—	—	—
य	रि	क्ता	नं	पी	न	
स	न	ज	च	न	स	
क्ता	दु	भ	य	तः		

This is a समह्रस्व with pauses on 6th and 17th syllables.

Ch. of voice.—परिस्त्रानेन.....हरितेन चनेन व्यस्तन्यासेन...सन्तापः उद्यते
मलिनौपवद्रशयनेन ।

Shloka 14. मन्मथीत्याम्—Adj. to चवस्थाम् । मन्मथेन उत्थाम् (इयातत्) ।
उत्—स्था + क स्त्रियां टाप् । उत्था—produced. मनः मथ्नाति क्लिश्यति इति
मनस्—मन्थ् + चच् = मन्मथ । God of love that torments the mind.

P. 159. चतिशय etc.—Adj. to चस्थाः । चतिशयेन परितापः (सुप् सुपा)
तेन स्थापितानि चङ्गानि यस्याः (बहु) तस्याः । स्त्री + णिच् + क्त कार्शणि = स्थापित
or स्थापित ।

मण्डलाभ्याम्—By two circular orbs printed on the lotus-
leaves that were in touch with her two round breasts.

सन etc.—सनयोः युगम् (ढ्डीतत्) तस्य परिणाहः (ढ्डीतत्) ।

परि—नह् + चञ् = परिणाह largeness. “परिणाही विशालता”—चमरः ।

The metre is मालिनी with यति on 8th and 15th syllables.

Ch. of Voice. स्थितेन.....विशलेन पद्मिनीपद्वेण एतेन मन्मथीत्या चवस्था
.....कथ्यते.....स्तवयुगपरिणाहः.....उच्यते ।

जड़प्रकृते—Referring to मृणालङ्कार । जड़ा प्रकृतिः यस्य (बहु) सः,
सम्बोधने ।

शीघ्रमायासि—Getting withered. शुष्क् + चञ् = शीघ्रः ।

तावकाश्च—Yours ; तव इदम् इति तावकम् “तवममककावेकवचने ।”

चवकाशः—Space.

भवतः किमु स्यात्—Her plump breasts are so closely set that
even the fibres of a lotus-stalk has no space between them.

Cf. “मृणालसूत्रान्तरमप्यलभ्यम्”—कुमार (१।४०)

The metre in this Shloka is उपजाति which is composed of
इन्द्रवच्चा and उपेन्द्रवच्चा ; both of which are समह्रस्व of 11 syllables.

Here the 1st and the 3rd lines are in उपेन्द्रवक्त्रा which is defined as उपेन्द्रवक्त्रा जतजासती गौ ।

The 2nd and the 4th lines are इन्द्रवक्त्रा which is defined as स्यादिन्द्रवक्त्रा यदि तौ जगौ गः ।

The scansion of the 1st and 3rd lines—

— — — — —
प रि च्छु त क्षत् कु च कु च्छ म ध्यात्
— — — — —
ज त ज ग ग

The scansion of the 2nd and 4th lines—

त त ज ग ग
— — — — —
किं श्री ष मा या सि ख णा ल ङा र

Ch. of voice.—परिचुतेन.....श्रीषः आयायते (त्वया) ।...अवकाशेन...

(भूयते)...भूयते ।

गुर्वनुराग etc.—Adj. भग्न । गुरुः अनुरागः (कर्मधा) तेन चित्तम् तादृशं हृदयं यस्य (बहु) सः ।

असंबद्धम्—Adverb. न संबद्धम् (नञ्प्रत्यय) सम्—बन्ध् + क्त कर्त्तव्यम् ।

P. 165. गर्भदासी—A slave-girl from her very birth. गर्भात् दासी (सुप्प्रत्यय) ।

मुखरा—Garrulous, or quarrelsome.

P. 168. ह्री ह्री—It is a laughing sound “ह्री ह्री विजयदास्योः”—ह्रीः ।

P. 169. Shloka 16. दृशः—दृश् + क्तिप् feminine gender, plural.

पृथुतरौकताः—Expanded. पृथु means large. पृथु + तरप् = पृथुतर । पृथुतर + अभूततद्भावे चि + क्त + क्त । Here the गतिसमास is between पृथुतरौ + क्त by the rule “अर्थ्यादिचिङाचश्च” ।

Ch. of Voice. दृग्भिः—त्विङ्भिः पृथुतरीकताभिः (अभूयत).....
व्याघ्रतेन (भूयते) शिरोभिः चलितैः (अभूयत) ।

P. 171 Shloka 17. भामिनि—Oh resentful lady ! “कीपना सैव भामिनी” इत्यमरः ।

रुचभावम्—Harshness. रुचः भावः (कर्मभा) रुच means “rough”
etc. “रुचस्वप्रेमव्यचिक्लेशे”—इत्यमरः । Also spelt as रुच ।

The metre is वसन्ततिलक ।

Ch. of Voice.—.....इमा दृष्टिः क्षिप्यते क्षिगधया अनया रुचभावः.....
एष्यते ।.....व्रज्यताम् । गुरुणा गितव्येन खेदः गमिष्यते (गंस्यते) ।

P. 172. अपूर्व्या—नास्ति पूर्व्वं यस्मात् (बहु) सा ।

Shloka 18. This Shloka is uttered by the King in
seconding the statement of the Vidushaka—‘भो ! एसा कसु तुए अपुन्वा
सिरी समासादिदा’ (P. 172).

पारिजात—It is a celestial tree obtained from the ocean when
it was churned by the gods and the demons. Cf :—

“पच्येते देवतरेवी मन्दारः पारिजातकाः ।

सन्तानः कल्पद्रव्यं पुंसि वा हरिचन्दनम्” ॥

स्वेदच्छय etc.—स्वेदस्य छय (वहीतम्) तेन अवृतम् (सुप्तुपा) तस्य द्रवः
(वहीतम्) ।

Ch. of Voice.—एतया प्रिया (भूयते).....पाणिना.....पङ्कजेन (भूयते)
.....पत्यते एतेन...द्रवेण ।

The figure of speech is उपक ।

P, 173. बुभुक्षितः—Hungry. भुज् + सन् + च स्त्रियां टाप् = बुभुक्षा ; सा
अस्य जाता इति बुभुक्षा + इतच् = बुभुक्षित ।

समानप्रतिपत्तिवु—Of equal mental attitude. समाना प्रतिपत्तिः यासां (बहु)
तासु । प्रतिपत्तिः means ‘behaviour’ etc. “प्रतिपत्तिः ग्रहणी च”—मेदिनी ।
Cf. ‘सामान्यप्रतिपत्तिपूर्व्वकनियं दारिद्र्यं दृष्ट्वा तया’—Shāṅkuntala. IV. 17.

सचकितम्—Starting ; चकितेन सह विद्यमानं (बहु) यथा स्यात् तथा ।
Here the King startles hearing the name of वासवदत्ता, as he apprehends that he may be detected in his new love-affair.

सम्भङ्गम्—With frowning ; भुवः भङ्गः (दृष्टीतत्) सम्भङ्गेन सह विद्यमानं (बहु) यथा स्यात् तथा ।

चत्तरिच—Going behind. चत्तर- इ + ताच् (ल्यप्) ।

P. 177. Shloka 19. This Shloka admits of a double meaning, as a comparison of the beloved lady (कान्ता) with रत्नावली (jewel-necklace) has been set up.

कथमपि प्राप्ता—(1) Met with difficulty (lady). 2. Come across with difficulty (रत्नावली) । Here दैवात् प्राप्ति of रत्नावली covertly refers to the fortuitous rescue of the heroine from the sea.

कण्ठमनीता एव—(1) Without having any opportunity of embracing the neck. (2) Without wearing round the neck.

प्रकटरागा—(1) With manifest love. (2) With bright red colour. प्रकटः रागः यस्याः (बहु) सा । रङ्ग् + चञ् = रागः meaning red colour and love.

कान्ता—(1) Beloved. (2) Beautiful, charming.

अंशिता—(1) Slipped. (2) Lost. अन्श् + णिच् + क्त कर्त्तव्येति ।

The metre is चण्डिका । The figure of speech is उपमा with द्वेष ।

Ch. of voice. प्राप्ताया.....अनीतया तथा प्रकटरागया रत्नावल्या कान्तायाअंशितया (भूयते) ।

P. 178. प्रतिपालयन्—Waiting. प्रति—पा + णिच् शब्द । मुखानुरागाद्—मुखस्य अनुरागः (दृष्टी तत्) तच्चात् ; glow of the face. The King's face became aglow due to his suddenly coming across Sāgarikā ; but

Vāsavadattā takes it as due to the delight caused by the successful attempt at producing untimely blossoms in the नवमालिका creeper.

P. 179. चङ्.....आणिस्य—I shall know all this, i.e., I shall manage everything.

P. 182. सर्वैलक्ष्यम् विलक्ष्य विक्षितस्य भाव इति विलक्ष + व्यञ् । वैलक्ष्येण सङ् विद्यमानं यथा स्यात् तथा (बहु) ।

आत्मा किल.....दर्शितम्—This is an evasive answer of the Vidushaka to वासवदत्ता । विज्ञानम् means 'skill.'

P. 183. वृषाक्षरम्—By accidental coincidence, in an unexpected manner. वृष is a kind of insect that bores into the wood or paper of its own accord. But sometimes while making such borings, the hole comes to resemble a letter which the insect did not actually mean to produce. The resemblance is a fortuitous one. Hence the वृषाक्षरम् ।

N. B. Kānchanamālā, pacifying Vāsavadattā, says that most probably the King did not wilfully represent any particular lady in the picture (said to be drawn 'by him '); but while painting, such wonderful resemblance with Sāgarikā has occurred through mere chance. So she requests the Queen not to impute any motive in this matter.

Shloka 20. चटते is proper. N. B. When this is not anger, the question of conciliation cannot reasonably arise.

अभुपगमः—Confession. N. B. The reply 'I shall not do this again' implies the confession of some guilt done before.

The metre is शिखरिणी ।

Ch. of voice. प्रसद्यताम्.....उच्यते.....चक्षते । करिष्यते.....भूयते
अभुपगमेन ।.....न दीषेच भूयते.....आस्यते.....विद्यते ।

P. 187. अकालवातावली—Untimely storm. अकाले वातावली (७मी तत्) वातानाम् आवली (६ठी तत्) । Diff. reading is अकालवादलिका ।

कीपानुबन्धः—Persistence of anger. कीपस्य अनुबन्धः (६ठी तत्) ।

Shloka. 21. मेदकारि—adj. to हसितम् । Piercing into the heart, piercing smile (due to its sarcastic nature) मेदं करोति इति मेद-क + णिनि: “मेदो विदारणे र्दं धि उपजापविशेषयोः” हेमः ।

बाष्पजडीकृतम्—Adj to चक्षुः । बाष्पेण जडीकृतम् (श्या तत्) ; जडीकृतम् is equivalent to जक्रीकृतम् owing to the सावर्ण्य of ड, र and ल । जडी-कृतम् means covered with water.

प्रभृतया—due to self-control. हेतौ श्या ।

प्रश्रयः—Humility. प्र—प्रि + अच् ।

N. B. This Shloka throughout indicates the highly dignified and aristocratic nature of Vāsavadattā who, inspite of her having sufficient reasons for being angry, did not transgress the limit of decorum befitting a high-born lady.

प्रकटीकृतः—Expressed. प्रकट—चि + कृ + क्तः । The metre is शाङ्ख-विक्रीडित ।

Ch. of voice.....वदनेन नीतेन (भूयते).....मेदकारिणा हसिनेन..... निहुरेण वचसा उक्तेन (भूयते)बाष्पजडीकृतेन चक्षुषा विस्कारितेन (भूयते) कीपं प्रकटीकृतवती दयिता मुक्तवती.....प्रश्रयम् ।

Critical Estimate

Act II is the natural and spontaneous development of Act I. The germ of the main plot which was sown and nourished by various incidents arranged under different stages of मुखसन्धि has now developed in Act II where prevails the प्रतिमुखसन्धि with its thirteen auxiliary constituents (अङ्ग) along with the

developed stage of the main plot called प्रथम । The प्रतिमुखसन्धि is defined as :—

“फलप्रधानीपायस्य मुखसन्धिविवेचिनः ।

लक्ष्यालक्ष्य इवीदृदी यत्र प्रतिमुखं च तत्” ॥ (सा: द: ६।७७-७८)

The love for the King which germinated in Sāgarikā's heart in Act I, was so long not known to anybody. But afterwards the painting drawn by the heroine for her own diversion made the matter known to Susangatā, and Vidushaka and the King, and was at last inferred by Vāsavadattā who then flew into a rage. Vāsavadattā's apprehension that Sāgarikā may someday come within the view of the King (cf : 'यस्य ज्येष्ठा दंसण-पचादो पचतेषु रक्तीच्छदि, तस्य ज्येष्ठा दिङ्गिणीषरं पडिदा भवे—p. 47.) has at last come to be true. In an artistic manner she has been introduced to the King. Susangatā had correctly apprehended that the starling might be the cause of disclosing the secret to others ; for the bird actually shows her wonderful intelligence at a proper time and proper place by reproducing the private conversation of the heroine and her confidante within the hearing of the hero. So this bird plays a significant part so far as the development of the plot is concerned. The episode of the monkey is also inseparably connected with the main plot ; the Sārikā (which serves as the main cause of attracting the King into the plantain-bower) would not have been freed, had not the cage been left alone by Susangatā and Sāgarikā, being frightened at the approach of the monkey that subsequently breaks open the cage. The King, cherishing his wholehearted love for Vāsava-

dattā (as seen in the Cupid-worship in Act I), has now completely changed ; his heart is now full of duplicity towards his old love for the sake of a new one to whom he has recently been introduced. This change is not at all sudden, but is gradually brought about through an aptly arranged collocation of different episodes and incidents. On the whole, every part of this Act has naturally developed itself from the corresponding incidents in Act I and nothing is here haphazardly done, or put forward as a patch-work for the mere justification of any stray incident. Everything is well-conceived, beautifully arranged and skilfully manipulated for the spontaneous development of the main action. The different characters have been gradually developed to show their individual peculiarities as contrasted with their mere delineation as in Act I.

The character of Vāsavadattā as developed in Act II, may be compared and contrasted with the characters of the two queens in Kālidāsa's Mālavikāgnimitra to which Shri Harsha is much indebted for his Ratnāvali and Priyadarshikā. In Kālidāsa's drama the chief Queen Dhārini is characterized for her grace, dignity and finally divine magnanimity despite the just cause for her jealousy and anger. But the second Queen Irāvati is marked for her passionate impetuosity which leads her to constant eavesdropping and to an outbreak against the King forgetful of his rank and rights. In Ratnāvali, Vāsavadattā, on the other hand, is represented as a rather jealous though noble and kind-hearted lady whose love for her husband makes her resent too deeply his inconstancy.

तृतीयोऽङ्कः

(ततः प्रविशति मदनिका)

मदनिका—(आकाशे) कीसंबिए^१ ! अबि दिट्ठा तुए भट्टिणी^२
सभासे कंचणमाला ण बेत्ति ? (कणं दत्त्वाकर्णं^३) किं भणसि—
कीबि कालो ताए आअच्छिअ गटाएत्ति ? ता कहिं टाणिं
पेक्खिस्स^४ ? (अगतीऽवलीक्य) कहं एसा कवु कंचणमाला इटो
ज्जेव्व आअच्छदि ! ता जाव णं उवसप्पामि । (क)

(ततः प्रविशति काञ्चनमाला)

काञ्चनमाला—(सीत्प्रसम्) साधु रे वसंतअ साधु ! अदि-
सइदो तुए अमञ्जजीअंधराअणो बि इमाए संधिविमाह-
चिंताए । (ख)

मदनिका—(सञ्चितमुपसृत्य) हला कंचणमाले ! किं अज्ज-
वसंतएण किदं जेष सो एव्वं सलाहीअदि ? (ग)

(क) कौशान्तिके, अपि दृष्टा त्वया भर्तुः (भर्तौ) सकाशे काञ्चनमाला न वा इति ?
किं भणसि—कीऽपि कालः तस्याः आगत्य गतायाः इति ? तत् कुत्र इदानीं प्रेषिष्ये ?
कथमेवा खलु काञ्चनमाला इत एव आगच्छति ! तद् यावत् ननु (एनाम्)
उपसर्पामि ।

(ख) साधु रे, वसन्तक, साधु ! अतिशयितः त्वया अमात्ययोगन्धरायणीऽपि अनया
सन्निविद्यञ्चिन्तया ।

(ग) हला काञ्चनमाले, किमर्थं (अथ) वसन्तकेन ज्ञातं येन स एवं ग्राह्यते ?

1. कीसंबिए, कीसंबिए ! 2. भट्टिणीसभासे । 3. कर्णं दत्त्वा ।

काञ्चनमाला—इला मध्निण ! किं तव एदिणा पुच्छिदेश
पध्निण ? तुमं इमं रहस्यं रक्खिदुं ण पारेसि । (क)

मदनिका—सवामि देवीए चरणेहिं जइ कस्सवि पुरतो
पभासेमि ! (ख)

काञ्चनमाला—जइ एब्बं ता सुणु, कहइस्सं । अज्ज क्लु
मए राअकुलादी पडिण्णिबत्तमाणाए चित्तसालिआदुआरे बसं-
तअस्स सुसंगदाए समं आलाबो सुदो । (ग)

मदनिका—(सकौतुकम्) सहि ! कौदिसो ? (घ)

काञ्चनमाला—जह—सुसंगदे ! णहि साअरिअं बज्जिअ
पिअबअस्सअस्स अस्सं किं पि अस्सत्थदाए कालणं¹ । ता एत्थ पडि-
आरं चिंतेहि । (ङ)

मदनिका—तदो सुसंगदाए किं भणितं ? (च)

काञ्चनमाला—तदो ताए एब्बं भणितं—अज्ज क्लु, देवीए

(क) इला मदनिके, किं तव एतेन पृष्टेन प्रयोजनम् ? त्वनिदं रहस्यं रक्षितुं न
पारयसि ।

(ख) शपामि (शपे) देव्याः चरणाभ्याम् (चरणैः) यदि कस्यापि पुरतः
प्रकाशयामि !

(ग) यदि एवं तत् शृणु, कथयिष्यामि । अद्य खलु मया राजकुलात् प्रतिनिवर्त्त-
मानया चित्रशालिकाद्वारे वसन्तकस्य सुसङ्गतया सममालापः श्रुतः ।

(घ) सखि, कौटुशः ?

(ङ) यथा—सुसङ्गते, न सागरिकां वर्जयित्वा प्रियवयस्यस्य अन्यत् किमपि
अस्त्वत्थतायाः कारणम् । तदव प्रतिकारं चिन्तय ।

(च) ततः सुसङ्गतया किं भणितम् ?

चित्तफलप्रवृत्ततंसंकिदाए साधरिभं मम इत्ये समप्यभंतीए
जं नेवच्छं^१ मे प्रसादीकिदं ततो तस्मिं^२ ज्जेब्ब विरइदभट्टिणो-
वेसं साधरिभं गेह्मिअ अहं पि कंचणमालावेसधारिणा भविअ
पदोसकाले^३ भट्टिणो^४ आगमिस्सं । तुमं वि इध आट्टिदा पडि-
बालइस्ससि^५ । माहबीलदामण्डवे ताए सह भट्टिणो समागमो
भविस्सदि^६ । (क)

मदनिका—सुसंगदे ! इदासि^७ क्व तुमं जइ^८ एब्बं परि
अणवच्छलं देइ^९ वंसेसि ! (ख)

(क) ततः तथा एवं भणितम्—अथ खलु देव्या चित्तफलकवृत्तान्तशङ्कितया
सागरिकां मन इत्थे समर्पय्या यत् नेपथ्यं मे प्रसादीकृतं ततः तस्मिन् एव विरचितभर्तृ-
वेशं सागरिकां गृहीत्वा अहमपि काञ्चनमानावेशधारिणी भूत्वा प्रदीपकानि भर्तुः
आगमिष्यामि । त्वमपि इह आस्थिता प्रतेपालयिष्यसि । ततः माधवीनतामसच्छपे तथा
सह भर्तुः समागमो भविष्यति ।

(ख) सुसङ्गते, इदासि त्वम् यदि एवं परिजनवत्सलां देवीं वंसेयसि !

अथ द्वितीयाहं वत्सराजं प्रति सागरिकायाः रागातिशयं प्रदर्शय वत्सराजस्य
सागरिकायां अनुरागविशेषं दर्शयितुं तृतीयाहमवतारयति । सागरिकां प्रति रागातिशयेन
वासवदत्तया विच्छेदेन पुनः प्राप्त्या पुनः विच्छेदेन प्राप्त्या च अस्याहस्य गर्मसन्धेः विषयी-
भूतत्वम् इति गोलार्थः । आकाशे, आकाशभाषितेन उक्तिरित्यर्थः । तल्लक्षणम्
दृश्यरूपके “किं ब्रवीषेवमित्यादि बिना पावं ब्रवीति यत् । श्रुत्वागुन्तानपेक्षकत्वं स्यादा-
काशभाषितम्” ।

सीतप्राप्तम् सीपहासम् । अतिशयितः अतिक्रान्तः सन्धिविशङ्कित्तया सन्धिविशङ्क-
विचारणेन इत्यर्थः । यथा प्रधानामात्यः यौगम्भरायणः राज्यस्य सन्धिविशङ्कादिकं चिन्तयति

1. नेवच्छं । 2. तेथ ज्जेब्ब । 3. पदोसे सपामं । 4. इह
(इध) । 5. तुमं पि चित्तसालिषादुपारी मं— । तुमं पि इह इदि ज्जेब्ब
पडिबालइस्ससि, तदी... । 6. इविस्सदि । 7. इदासा । 8. जा । 9. देवि ।

তথা ত্বমপি তমতিক্রম্য রাজান্দুপুরী নাথিকানিজনবিশিষ্টাদিভিষ্যাপারং নৈপুণ্যেন
বিচারয়সি । চিত্তফলকহত্যান্নশক্তিতয়া চিত্তফলকসম্বহঃ যৌ হত্যান্নঃ সাগরিকায়া
বান্ধঃ অনুবাগাদিক্রমঃ ইত্যর্থঃ, তেন শক্তিতয়া আশঙ্কমানয়া ইত্যর্থঃ । প্রসাদীভূতান্নং প্রসাদরূপেণ
অনুযজ্ঞরূপেণ প্রদত্তম্ । নৈপুণ্যম্ বেধঃ । অহমপি মুসজ্জতাপি । পরিজনবৎসলা
পরিজনেষু স্নেহবতীম্ ।

তৃতীয় অঙ্ক

Beng. Trans. (মদনিকার প্রবেশ)

মদনিকা—(আকাশে) কোশাধিকে, মহারাজের (দেবীর) নিকট কাঞ্চনমালাকে
দেখিয়াছ কি ?

(কর্ণপাতপূর্বক শুনিয়া) কি বলিতেছ, সে কিছুক্ষণ (কখন) আসিয়া চলিয়া
গিয়াছে । এখন তাহাকে কোথায় দেখিতে পাইব ? (আগের দিকে অবলোকন করিয়া)
একি, এ যে কাঞ্চনমালা এই দিকেই আসিতেছে ? হুতরাং তাহার নিকট অগ্রসর হই ।

(কাঞ্চনমালার প্রবেশ)

কাঞ্চনমালা—(উপহাস করিয়া) সাধু, বসন্তক সাধু ! তুমি সন্ধিবিগ্রহচিন্তায় অমাত্য
যোগক্ষরায়ণকেও অতিক্রম করিয়াছ !

মদনিকা—(সহাস্ত্রে অগ্রসর হইয়া) ওলো কাঞ্চনমালা, অজ্ঞ (আধ) বসন্তক
কি করিয়াছেন বাহারু জ্ঞাত তুমি তাহাকে এইরূপ প্রশংসা করিতেছ ?

কাঞ্চনমালা—মদনিকে, তোমার এই সমস্ত জিজ্ঞাসা করিবার কি প্রয়োজন ? তুমি
এই রহস্ত গোপন রাখিতে পারিবে না ।

মদনিকা—দেবীর পাদস্পর্শ করিয়া শপথ করিতেছি, যদি আমি কাহারও নিকট
(ইহা) প্রকাশ করি !

কাঞ্চনমালা—যদি তাহাই হয় তাহা হইলে শোন, বলি । অজ্ঞ আমি রাক্ষসবন
হইতে প্রত্যাবর্তন করিবার সময় চিত্রশালার দ্বারে বসন্তকের সহিত সুসজ্জতার আলাপ
শুনিতাম ।

মদনিকা—(কোতুহলের সহিত) সখি, কিরূপ আলাপ ?

কাঞ্চনমালা—তাহা এই—‘সুসজ্জতে, সাগরিকা ব্যতীত প্রিয়বরন্তের অহুহতার অজ্ঞ
কোন কারণ নাই । এখন তাহার প্রতিকার চিন্তা কর’ ।

মদনিকা—তখন সুসজ্জতা কি বলিল ?

কাকনমালা—তখন সে বলিল—‘অচ্ছ দেবী চিত্রফলক বাপারে শকিত হইয়া সাগরিকাকে আমার হস্তে অর্পণকরতঃ অশুগ্রহনরূপে যে পরিচ্ছদ আমাকে দিয়াছেন, তাহাতে সাগরিকাকে ভদ্রীর বেশে সাজাইয়া আমিও কাকনমালার বেশ ধারণকরতঃ সন্ধ্যার সময় মহারাজের নিকট যাইব। তুমিও এইখানে থাকিয়া অপেক্ষা করিবে। তাহার পর মাধবীলতামণ্ডপে তাহার (সাগরিকার) সহিত মহারাজের মিলন হইবে’।

মদনিকা—হৃসঙ্গতে তুমি বলিছাছ—বদি তুমি পরিজনের প্রতি এইরূপ স্নেহশীলা দেবীকে (এভাবে) বক্তিত কর!

Eng. Trans.—(Enter Madaniká) .

Madaniká. (In the sky) Ho, Kaushāmbiká ! Have you seen Kānchanamálá near the King (Queen) ? (Listening) what do you say : It is some time since she came and went away (again). So, where am I to find her ?

(Looking before her) Ah, here is Kānchanamálá herself coming this very way ; now, I shall approach her.

(Enter Kānchanamálá)

Kānchana. (Sarcastically) Bravo, Vasantaka, bravo ! you have surpassed the (Prime) minister Yaugar-dharáyana even in the plan of peace and war !

Madaniká. How now, Kānchanamálá ! what has Vasantaka done to merit your praises in this way (that he is so eulogized) ?

Kānchanamálá. What occasion is there for your asking (why do you ask this) ? You will not be able to keep the secret.

Madaniká. I swear by the feet of the Queen, I will not mention (it) before anybody.

Kānchanamálá. If so, then hear ; I shall relate (it). As I was passing from the palace to-day, I overheard the conversation of Vasantaka and Susangatá behind the door of the picture-gallery.

Madaniká. (With curiosity) Friend, of what nature (topic) ?

Kānchanamālā—It was this : ‘There is no other cause of my dear friend’s indisposition except Sāgarikā. Do you., Susangatī, devise a remedy ?’

Madanikā—And then what replied Susangatī ?

Kānchanamālā—She said—“The Queen being afraid of the picture-board affair has placed Sāgarikā under my charge today—giving me as a favour some of her clothes. With these I shall dress Sāgarikā as the Queen and myself as Kānchanamālā and thus disguised will approach His Majesty after sunset ; you come to this place (stay here) and wait (for me). Then there in the Mādhavi-creeper bower she will meet His Majesty.”

Madanikā—Susangatī, you are undone, if you (intend to) deceive the Queen who is so kind to her attendants ?

काञ्चनमाला—हला मन्त्रिण ! दाणिं तुमं कहिं पत्तिदा ? (क)

मदनिका—अस्मत्प्रसन्नैरस्य भट्टिणो कुशलवृत्तं जाणिदुं गदा तुमं चिरअसिन्ति उत्तमन्तीए देवोए तुह सभासं पेसिदद्धि । (ख)

काञ्चनमाला—अदिउजुआ सा देवो जा एब्बं पत्तिआ-अदि । (परिक्रम्यबलीक्य च) कहं एत्थ एसो क्व भट्टा अस्मत्प्र-दामिसेण अत्तणो मन्त्रणावत्थं पक्खादमन्ती दन्ततोरणबलहीए

(क) हला मदनिके, इदानीं त्वं कुत्र प्रसिता ?

(ख) अस्वस्थशरीरस्य भर्तुः कुशलवृत्तान् शानुं गता त्वं चिरयसीति उत्ताम्यन्त्या देव्या तव सकाशं प्रेषितास्मि ।

উপরি উববিষ্টো চিহ্নদি । তা এহি, এদং বুত্তংতং মট্টিণীএ
নিবেদেহ্ম । (ক)

(ইনি নিশ্চয়)

ইতি প্রবেশকঃ

(ক) অতি ক্ষলুকা সা দেবী যা এবং প্রযেতি (প্রত্যায্যতি) । কথমত্র এষ খলু
মর্ত্যে অস্বস্থ্যতামিষেণ আত্মনঃ সন্দনাবস্থাং প্রচ্ছাদয়ন্ দন্ততীরণবলম্ব্যাঃ উপরি উপবিষ্টাঃ
তিষ্ঠতি । তদেহি এতং ব্রহ্মান্নং মর্ত্যে নিবেদয়াবঃ ।

চিরয়সি বিলম্বসে ইত্যর্থঃ । প্রযেতি বিয়সিতি । অস্বস্থ্যতামিষেণ অস্বস্থ্যতাচ্ছলিন ।
অতি ক্ষলুকা অতিসরলস্বভাবা । দন্ততীরণবলম্ব্যাঃ হস্তিদন্তজাতবহির্দ্বারস্য বলম্ব্যাঃ
চন্দ্রশালায়াঃ ‘গীপানসী তু বলম্বী ছাদনে বক্রদাহুণি’ ইত্যমরঃ ।

Beng. Trans.—কাঞ্চনমালা—তুমি এখন কোথায় যাইতেছ ?

মদনিকা—তুমি অসুস্থরূপে মহারাজের কুশল বুঝাত জ্ঞানিবার জন্ত তাঁহার নিকট
গিয়াছিলে ; তুমি দেবী করিতেছ দেখিয়া দেবী উৎকণ্ঠিত হইয়া আমাকে তোমার
নিকটে প্রেরণ করিয়াছেন ।

কাঞ্চনমালা—দেবী অত্যন্ত সরলস্বভাবা, সেই জন্ত তিনি এইরূপ বিশ্বাস করেন ।
(পরিক্রমণ ও অবলোকন করিয়া) একি ! এই যে মহারাজ অসুস্থতার ছলে নিজের
সন্দনাবস্থা গোপন করিয়া হস্তিদন্তনির্জিত প্রাসাদোপরিস্থিত গৃহে (বলভী) বর্তমান
রহিয়াছেন । এখন এস, দেবীকে এই সংবাদ নিবেদন করি !

(উভয়ে নিষ্ক্রান্ত)

প্রবেশক সমাপ্ত

Eng. Trans.—Kānchanamālā—And where are you now going ?

Madanikā—You went to bring the news of His Majesty who had become indisposed ; but as you were making delay (in coming back), I was sent to you by Her Majesty who became very anxious (on that account).

Kānchanamālā—Her Majesty is so simple that she readily believes in such things (is so easily deceived). (Walking

round and observing) How now ! Here is the King who concealing his love-sick condition under the pretext of illness, is sitting on the topmost pavillion over the ivory-gate. So, come along and let us carry the news to the Queen.

(Exeunt)

The End of the Interlude

(ततः प्रविशति मदगावस्थां नाटयन्नुपविष्टो राजा)

राजा—(सीत्कण्ठं निःश्वस्य)

सन्तापो हृदय ! स्मरानलकृतः सम्प्रत्ययं सञ्चतां
नास्तेष्वोपशमोऽस्य, तां प्रति पुनः किं त्वं मुधा ताम्यसि ?
यस्मूढे न मया तदा कथमपि प्राप्तो गृहीत्वा चिरं
विन्यस्तस्त्वयि सान्द्रचन्दनरसस्पर्शो न तस्याः करः ॥१॥
अहो महदास्वर्थम् !

मनश्चलं प्रकृत्यैव दुर्लभ्यं च तथापि मे ।

कामिनैतत् कथं विद्धं समं सर्वैः शिलीमुखैः ॥२॥

(ऊर्ध्वमुखीकृत्य) भोः कुसुमधन्वन् !

बाणाः पञ्च मनोभवस्य नियतास्तेषामसंख्यो जनः

प्रायोऽस्माद्विध एव लब्ध इति यस्मैके प्रसिद्धिं गतम् ।

दृष्टं तस्त्वयि विप्रतीपमधुना, यस्मादसंख्यैरयं

विद्धः कामिजनः शरैरशरैर्णो नीतस्त्वया पञ्चताम् ॥३॥

(विचिन्त्य) न तथाहमेवंविधावस्थमात्मानमनुचिन्तयामि

यथान्तर्गूढकोपसम्भाराया^२ देव्या लोचनगोचरगतां तामिव तप-
स्विनीं सागरिकाम् । तथाहि—

क्रिया सर्वस्याधो^१ नयति विदितास्मीति वदनं
 हयोर्दृष्ट्वालापं कलयति कथामात्मविषयाम् ।
 सखीषु स्मेरासु प्रकटयति वैलङ्घ्यमधिकं
 प्रिया प्रायेणास्ते हृदयनिहितातङ्कविधुरा ॥४॥

प्रेषितश्च मया तद्दार्तान्वेषणाय वसन्तकः । तत् कथं
 चिरयति^२ ?

ततः मदनिका-काञ्चनमालायाः निष्क्रमणान्तरम् इत्यर्थः । सन्ताप इति । हे हृदय,
 सम्प्रति अधुना अयं कारणजनितः मदनानलजनितः सन्तापः दाहः सञ्जाताम् त्वयैत्यर्थः ।
 अस्य मदनानलस्य उपशमः शान्तिः नास्ति । मुधा वृथा तां सागरिकां प्रति उद्दिश्य इत्यर्थः ।
 पुनः तास्यसि उत्कण्ठितं भवसि । सम्प्रति तस्याः केनापुत्रपायेन लाभोऽश्वभावात् अस्य
 दाहस्य प्रशमोपायः नास्तीति भावः । मूर्ध्नि न मूर्ध्नेण मया तदा कथमपि कृच्छात् इत्यर्थः ।
 सान्द्रचन्दनरसस्पर्शः घनः यः चन्दनरसः तस्य स्पर्शः इव स्पर्शं यस्य शीतलः इत्यर्थः । तस्याः
 करः त्वयि हृदये इत्यर्थः । न विन्यस्तः स्थापितः । हृदये तस्या शीतलकरस्थापनं हि
 प्रशमस्य एक एव उपायः आसीत् इति भावः । शार्दूलविक्रीडितं वृत्तम् । हृत्-
 लङ्कारः ॥ १ ॥

मन इति । प्रकृत्या एव मनः चलं चञ्चलम् । तत् दुर्लभ्यं दुर्ज्ञेयम् चक्षुरविषयम् ।
 तार्किकसिद्धान्तेन मनसः अणुत्वात् इत्यर्थः । तथापि अस्य अणुत्वेऽपि कामेन मदनेन समं
 युगपत् सर्वैः शिलीमुखैः बाणैः विद्धम् । स्थूलरूपाणां वस्तूनामिन्द्रियग्राह्याणामेव बाणविषय
 योग्यता वर्तते, यत्तु अणुत्वात् चक्षुरविषयत्वेनोच्यते तस्य बहुभिः बाणैः कथं वेधः स्यादिति
 मे विषयः । एतेन कामस्य सर्व्वेतिशायिशक्तिमत्त्वं व्यज्यते । अत्र बाणवेधहेतुभूतस्य
 स्थूलत्वस्याभावेऽपि बाणवेधरूपकार्योत्पत्तेः विभावनालङ्कारः ॥२॥

कुसुमधन्वन् कामदेव इति सम्बुद्धिवचनम् । 'धनुषोऽनङ्' इति अणङ्-समासान्तः ।

1. सर्व्वस्याधो अथवा सर्व्वस्याधो । 2. न दृश्यते पुस्तकान्तरे । अथवा.....
 तद्दार्तान्वेषणाय कथं चिरयति वसन्तकः ?

बाणा इति । मनोभवस्य कामदेवस्य पञ्च बाणाः नियताः निश्चिताः । तेषां बाणानाम् असंख्यः संख्यारहितः अस्मादिधः कामप्रपीडितः इत्यर्थः । जनः प्रायः लक्ष्यः शरव्यः इति यत् लोके प्रसिद्धिं गतं ख्यातम्, तत् त्वयि अधुना विप्रतीपं दृष्टम् । यस्मात् इति अनेन विप्रतीपत्वस्य कारणं दर्शयति । अयम् अशरणः असहायः निराश्रय इति यावत् कामिजनः मद्विधः इत्यर्थः । त्वया पञ्चतां पञ्चसंख्यावत्ताम्, अथवा पञ्चमहाभूततां मृत्युम् इति यावत् नीतः । पूर्वं ते बाणाः पञ्च कामिजनाय असंख्या आसन् । अधुना पुनः वैपरीत्येन ते बाणाः असंख्या भूताः कामिजनान्तु पञ्चत्वं (पञ्चसंख्याकत्वम् अथच मृत्युम्) प्राप्ताः । शार्दूलविक्रीडितं वृत्तम् ॥३॥

एवंविधावस्थम् एवं विधा अवस्था दशा यस्य तम् । अन्तर्गूढकौपसम्भारायाः अन्तः मनसि गूढः निहृतः कौपसम्भारः क्रीडातिशयः यथा तस्याः देव्याः लीचनगोचरगतां दृष्टि-विषयत्वम् आयान्तीम् ताम् एव तपस्विनीं दौनां सागरिकाम् अनुचिन्तयामि । क्रियेति । सर्वस्य अथ विदितास्मि मद्भाषारः सर्वेषां जनानां ज्ञानगोचरमायातः इति सा प्रिया सागरिका इत्यर्थः । क्रिया लज्जया बद्धनम् अधो नयति । हथीः यथोः कथोरपि जनयोः आलापं भाषणं दृष्ट्वा आत्मविषयम् आत्मसम्बन्धिनीं कथां कलयति चिन्तयति । सखीषु खंरासु हास्यवदनासु सतीसु सा वैलक्ष्यम् विस्मितत्वं प्रकटयति प्रकाशयति । एवंप्रकारेण सा सागरिका हृदये निहितः यः आतङ्कः भयं तेन विधुरा विह्वला आस्ते तिष्ठति । शिखरिणी वृत्तम् ॥४॥

तद्दार्तान्विषणाय तस्याः सागरिकायाः वार्ता तस्याः अन्विषणाय । इदं गर्भसन्धिमध्ये अन्विषणम् । साहित्यदर्पणे गर्भसन्धिलक्षणम् द्रष्टव्यम् ।

Prose order :—हे हृदय, करानलकृतः अयं सन्तापः सम्प्रति सञ्जातम् । अस्य उपशमः नास्ति । तां प्रति मुखा पुनः किं त्वं ताप्यसि ?—यत् मूढेन मया तदा कथमपि प्राप्तः सान्द्रचन्दनरसस्पर्शः तस्याः करः चिरं गृहीत्वा (अपि) त्वयि न विम्वलाः ॥१॥

मनः मे प्रकृता एव अलं दुर्लक्ष्यं च । तथापि एतत् कामेन सर्व्वैः शिलीमुखैः कथं समं विद्वम् ? ॥१२॥

मनोभवस्य बाणाः पञ्च नियताः, तेषाम् अस्मादिधः असंख्यः जनः प्रायः लक्ष्यः

এব ইতি যত্ লীকি প্রমিদ্ধি' গন্ত তত্ ত্বয়ি অধুনা ত্রিপ্রতীপ' দৃষ্ট' ; যজ্ঞাত্ ত্বয়া অসংখ্যঃ শরৈঃ কিল্বঃ অযম্ অশরণাঃ কামিজনঃ পশুতাং নীতঃ ॥২॥

সর্বস্য বিদিতাশ্চি ইতি ক্রিয়া বদনম্ অধ্বঃ নয়তি (অথবা বিদিতাশ্চি ইতি ক্রিয়া সর্বস্য অর্থ বদনং নয়তি) । হযীঃ আলাপ' দৃষ্টা আত্মবিষয়াং কথাং কলয়তি । সম্বীযু অরাস্ অধিকং বৈলভ্যং প্রকটয়তি । প্রিয়া প্রায়শ্চ হৃদয়নিহিতাতঙ্কবিধুরা আস্তি ॥৪॥

Beng. Trans.—(মদনাবস্থাপন্ন উপবিষ্ট রাজার প্রবেশ)

রাজা—(উৎকণ্ঠার সহিত দীর্ঘনিশ্বাস পরতাগ করিয়া) হে হৃদয়, সম্প্রতি মদনানল-জনিত সম্ভাপ তোমাকে সহ্য করিতে হইবে । (সম্প্রতি) ইহার উপশমের কোনও উপায় নাই । তুমি বুধাই আবার তাহাকে (সাগরিকাকে) লক্ষ্য করিয়া উৎকণ্ঠিত হইতেছে । আমি মুখ, যেহেতু আমি ঘনচন্দনরসের স্মার হৃৎস্পর্শ তাহার হৃৎ বহু কষ্টে পাইয়াও ও বহুকণ গ্রহণ করিয়াও তোমার উপর বিস্মৃত করি নাই ॥১॥

অহো কি মহৎ আশ্চর্য্য !—

মন সম্ভাবতই চঞ্চল এবং ভুলক্ষ্য (চক্ষুরাদির অগোচর) । তথাপি কামদেব তাঁহার সকল বাণেশ্বারা বৃগপৎ এই (মনকে) কি প্রকারে বিদ্ধ করিলেন ? ॥২॥

(উদ্ভে অবলোকন করিয়া) .

হে কুহুমচাপ, কামদেবের পাঁচটি বাণ উহা নিশ্চিত ; এবং আমার তুলা অসংখ্য লোক প্রায়ই সেই বাণের লক্ষ্য হইয়া থাকে—ইহাই লোকে প্রথিত আছে । কিন্তু আজ তোমার বেলায় তাহার বৈপরীত্য দেখিতেছি ; কারণ, তুমি তোমার অসংখ্য শরের দ্বারা অসহায় কামিজনকে বিদ্ধ করিয়া পঞ্চত্ প্রাপ্ত করাইতেছ ॥৩॥

(চিন্তা করিয়া) এইরূপ অবস্থায় পড়িয়া আমি আমার লজ্জা ততটা চিন্তা করিনা, বতটা আমি অন্তর্নিরুদ্ধকোপা দেবীর দৃষ্টিপথে পতিতা অনুকম্পনীর সাগরিকার কথা চিন্তা করিতেছি । কেননা,—

সকলে (আমার কথা) জানিতে পারিয়াছে এই ভাবিয়া আমার প্রিয় লজ্জার মুখ অবনত করিয়া থাকেন ; ছইজনকে পরস্পর আলাপ করিতে দেখিলে, তাঁহার নিজের বিষয়ে কথা হইতেছে বলিয়া মনে করেন । সমীপে এবং হাসিলে তাঁহার বিষয়ের ভাব আরও অধিক প্রকাশ পায় । এইরূপে তিনি সর্বদাই ক্ষণস্থিত আশঙ্কার দ্বারা ব্যাকুল হইয়া থাকেন ॥৪॥

আমি বসন্তককে তাঁহার সংবাদ আনিবার জন্ত প্রেরণ করিয়াছি; সে এতক্ষণ দেৱী করিতেছে কেন ?

Eng. Trans. (Then enter the King seated gesticulating his love-sick state)

King. Endure, my heart, for the present, the affliction caused by the fire of love. There is no means for its abatement at present and why do you pine for her again in vain ? Fool as I was, I had then somehow grasped her hand as cool in touch as the thick sandal-paste and held it for long, but could not manage to place it on you at that time. 1.

Oh, what a great wonder !—The mind is unsteady in its very nature and unperceivable (through eyes) ; inspite of that how could the god of love pierce this (heart) of mine simultaneously with all his arrows ? 2.

(Looking up) O god with the flowery bow ! It has become well-known in the world that the mind-born god has only five arrows (lit., the five arrows of the mind-born deity are fixed) and persons, generally of my type to be aimed at with them, are without number. But now, in you this (usual state of things) is found to be reversed, as the helpless lover (like me) alone, being pierced with your countless arrows, is being led to the state of (being dissolved into) five elements (i. e., death). 3.

(Reflecting) Yet I do not think so much for myself reduced to such a (pitiable) condition, as much I do for that poor Sāgarikā who then came within the sight of the Queen who suppressed within her the accumulated (smouldering) wrath. For—

She turns down her countenance, thinking 'my (secret) has been known to all' ; observing two of her companions in conversation, she fancies the subject of the talk to be about her own self ; and if her friends be smiling, she displays

her wonder much more. Thus my beloved remains often perturbed with fear lodged in her heart. 4.

I have sent Vasantaka to obtain particulars about her ; but why is he delaying (so long) ?

(ततः प्रविशति हृष्टी वसन्तकः)

विदूषकः—(सपरितोषम्) हो हो भो ! अच्छरिअं अच्छरिअं ! कोसंबोरज्जलाहेणावि ण तादिसो पिअवअस्सस्स हिअअपरितोसो 'जादिसो मम सआसादो अज्ज पिअवअणं सुणिअहुबिस्सदित्ति तक्केमि । ता जाव गदुअ पिअवअस्सस्स निवेदइस्स' । (परिक्रम्यावलीक्य च) कधं एसो पिअवअस्सो जधा इमं ज्जेब्बदिसं अबलोअंतो चिट्ठदि तहा तक्केमि मं ज्जेब्ब पडिपालेदि । ता जाव णं उवसप्पामि । (इत्यपश्य) जअदु जअदु पिअवअस्सो ! भो वअस्स ! दिट्ठिआ वड्डसे तुमं समोहिदकज्जसिद्धिए* । (क)

राजा—(सङ्घर्षम्) अपि कुशलं प्रियायाः सागरिकायाः ?

विदूषकः—(सङ्घर्षम्) भो वअस्स ! अदूरेण सअं ज्जेब्ब पेक्खिअ जाणिस्सदि । (ख)

(क) हो हो भोः, आश्चर्यम् आश्चर्यम् ! कौशाभ्वीराज्यलामेनापि न तादृशः प्रियवयस्यस्य हृदयपरितोषो यादृशी मम सकाशात् अद्य प्रियवचनं श्रुत्वा भविष्यतीति तर्कयामि । यद् यावद् गत्वा प्रियवयस्यस्य निवेदयिष्यामि । कथमेव प्रियवयस्यो यथा इमानेव दिशं अवलीकयन् तिष्ठति तथा तर्कयामि मानेव प्रतिपालयति । तद् यावदेनमुसर्पामि । जयति जयति प्रियवयस्यः ! भोः वयस्य, दिष्ट्या वड्डसे त्वं समोहितकार्यं सिद्ध्या !

(ख) भो वयस्य, अचिरं स्वयमेव प्रेक्ष्य ज्ञास्यसि ।

1. परितोषो आसी । 2. समोहिताभ्यधिकार कज्जसिद्धिए

राजा—(सपरितोषम्) वयस्य ! दर्शनमपि भविष्यति प्रियायाः ?

विदूषकः—(साहकारम्) भो ! कोस न भविस्सदि, जस्स दे उवहसिदविहण्णदिबुद्धिविहवो अहं अमच्चो ! (क)

राजा—(विहस्य) न खलु चित्रम् ! किं न सम्भाव्यते त्वयि ! तत् कथय । विस्तरतः श्रोतुमिच्छामि ।

(विदूषकः कर्णे एवमेवं कथयति)

राजा—(सपरितोषम्¹) इदं ते पारितोषिकम् । (इति हस्तादवतार्य² कटकं ददाति)

विदूषकः—(कटकं परिधायित्वा नित्यं³) भोदु, एव्वं दाव । इमं सुइसोवस्सकडअमं डिअइत्थं अत्तणो बह्मणीए गदुअ दं-सइस्सं । (ख)

राजा—(हस्ते गृहीत्वा निवारयन्) सखे, पञ्चाद्दर्शयिष्यसि । ज्ञायतां तावदधुना किमर्वाशिष्टं⁴ मङ्ग इति ।

विदूषकः—(परिक्रम्यावलोक्य च सङ्घर्षम्) भो ! पेक्ख पेक्ख—एसो क्व, गुरुआणुराअक्खित्तहिअओ संभावह्मदिस्ससंकेदो बिअ अत्थगिरिसिहरकाणणं अणुसरदि भअवं सहस्सरस्सो । (ग)

(क) भोः, कस्मात् न भविष्यति, यस्य ते उपहसितवृहस्यतिबुद्धिविभवोऽहममात्यः !

(ख) भवतु, एवं तावत् । इमं शुद्धसुवणकटकमस्मिन् हस्तम् आत्मनो ब्राह्मण्ये दर्शयिष्यामि ।

(ग) भोः, प्रेक्षस्व प्रेक्षस्व—एष खलु गुर्वनुरागचित्तहृदयः सन्ध्यावधूतसङ्गते इव अलङ्गिरिशिखरकाननम् अनुसरति भगवान् सहस्ररश्मिः ॥

প্রিয়বচনং সাগরিকানুরাগরূপম্ ইত্যর্থঃ । প্রতিপালয়তি অপেक्षতে । সমীক্ষিতকাব্য'সিদ্ধ্যা সমীক্ষিতং যত্ কার্যং তস্য সিদ্ধ্যা সাফল্যেন । সমীক্ষিতাভ্যধিক্য ইতি পাঠে সমীক্ষিতাৎ সাগরিকবাক্যলাভরূপাত্ অভ্যধিক্য তদ্বর্জনলাভরূপয়া ইত্যর্থঃ । উপহৃষিতঃ তিরস্কৃতঃ ব্রহ্মসূতঃ বুদ্ধিবিনয়ঃ বুদ্ধিরূপম্ ऐश्वर्यं येन सः । गुरुः अनुरागः प्रेम लौहित्यश्च तेन क्षिप्तं हृदयं यस्य सः । सन्ध्या एव वधूः नागरिका तथा दत्तः कृतः सङ्केतः अमुकसमये त्वया अमुकस्थानमागतव्यमित्येवंरूपः यस्मै सः । सहस्ररश्मिः सूर्यः अक्षगिरिकाननम् अस्ताचलरूपं वनम् । अनुसरति । यथा कयाचित् नायिकया दत्त-सङ्केतः नायकः निर्दिष्टं निवृत्तम् अभिसरणयोग्यं किञ्चित् कालनम् अनुगच्छति तथा सूर्योऽपि सन्ध्यासमागमे वारुण्यां दिशि अस्ताचलशिखरमुपैति इति भावः । रूपकोत्-प्रेक्षयोः सङ्करः । समासीत्तिध्वनिः ।

Beng. Trans.—(সহর্ষে বসন্তকের প্রবেশ)

বিদূষক—(সানন্দে) জো হী ভো ! কি আশ্চর্য্য ! কি আশ্চর্য্য ! আজ আমার নিকট হইতে এই প্রিয় সংবাদ শ্রবণ করিয়া প্রিয়বয়স্কের মনে বেরূপ আনন্দ হইবে, আমার মনে হয় কোণাখোঁরাজ্য লাভ করিয়াও প্রিয়বয়স্কের সেইরূপ আনন্দ হয় নাই । (পরি-ক্রমণপূর্ব্বক অবলোকন করিয়া) এই যে প্রিয়বয়স্ক যেরূপ এইদিকে মুখ করিয়া তাকাইয়া আছেন, তাহাতে মনে হইতেছে যেন তিনি আমারই স্মরণে করিতেছেন । তবে অগ্রসর হই । (অগ্রসর হইয়া) প্রিয়বয়স্কের জয় হউক !

হে বয়স্ক, আজ সৌভাগ্যক্রমে আপনি ইঞ্জিত কার্গাসিকির কলে অভ্যুদয় লাভ করিয়াছেন ।

রাজা—(সানন্দে) বয়স্ক, প্রিয়া সাগরিকার কুশল ত ?

বিদূষক—(সগর্বে) হে বয়স্ক, অতি নীচ্র নিজে দেখিয়াই বুঝিতে পারিবেন ।

রাজা—(সানন্দে) বয়স্ক, প্রিয়ার দর্শনও হইবে না কি ?

বিদূষক—(অহঙ্কারের সহিত) বৃহস্পতির বুদ্ধিবিভবকে উপহাসকারী আমার মত অমাত্য বাঁহার, তাঁহার (এরূপ আকাঙ্ক্ষিত দর্শন) হইবে না কেন ?

রাজা—(হাসিয়া) কিছু আশ্চর্য্য নয় । তোমাতে কি না সম্ভবপর হয় ! তাহা হইলে বল—আমি সবিস্তরে শ্রবণ করিতে ইচ্ছা করি ।

(বিদূষক কর্ণে এইরূপ বলিলেন)

রাজা—(সানন্দে) বয়স্তু ইহাই তোমার পারিতোষিক। (হাত হইতে কঙ্কন খুলিয়া দিলেন)

বিদূষক—(বলয় পরিধানপূর্বক নিজকে ভালরূপে দেখিয়া) যাই হোক, আমি এখনই বিমুক্ত সুবর্ণনির্মিত বলয়দ্বারা অলঙ্কৃত হস্তটি নিজের ব্রাহ্মণীকে গিয়া দেখাইব।

রাজা—(হস্তে ধরিয়া বারণ করতঃ) তুমি পরে গিয়া দেখাইও। এখন দিবসের কতটুকু আর অবশিষ্ট আছে দেখিয়া আইস।

বিদূষক—(পরিভ্রমণ পূর্বক অবলোকন করিয়া) হো, দেখুন দেখুন—এই যে ভগবান্ মহেশ্বরশ্রী (স্ব্য) অতিশয় অমুরাগ (প্রেম অথবা লোহিত্য) ভরে আকৃষ্টচিত্ত হইয়া যেন সন্ধ্যা-প্রদর্শিত সন্কেতে অন্তাচল-শিখরস্থিত কাননে অমুগমন করিতেছেন।

Eng. Trans.—(Enter Vasantaka in a joyous mood)

Jester—(Joyfully) Ha, ha ! How wonderful ! I think that my friend was not so much delighted at heart when he obtained the kingdom of Kaushāmbi as he will be when he will hear today this agreeable news from me.

(Walking round and looking)

Ah, as my friend is looking at this direction, I presume that he is expecting me. So, let me approach him. Victory, victory to "you, my friend ! Fortune is propitious today to you due to the accomplishment of your desired mission.

King—(With joy) Friend, how is my beloved Sāgarikā ?

Jester—(With pride) In a little while you will see her and ascertain for yourself.

King.—(Rejoicing) What, may I even hope to see her (soon) ?

Jester (Vauntingly) Why not ?—specially when I am counsellor—I who laugh at the excellent wisdom of Brihaspati ?

King—(similing) Nothing to wonder at ! what is impossible for you ! but come, tell me ; I long to hear the particulars.

(The Jester whispers in his ear)

King—(Gladly) My friend this is your reward. (Takes off the bracelet from his own hand and offers him)

Jester—(Wearing the bracelet and looking) Well, let it be so. I shall go and show my wife this hand adorned with this bracelet made of pure gold.

King—(Catches hold of his hand and stops) My friend, you will show it afterwards. Please ascertain how much of the day remains.

Jester—(Going round and looking joyfully) See, my friend, the thousand-rayed god, with his heart agitated with eager longing (or reddish colour), approaches the bowers on the peak of the (Western) Setting mountain at the hint given, as it were, by his beloved bride—the Evening.

राजा—(बिलोक्य सहर्षम्) मखे ! सम्यगुपलक्षितम् । पर्य-
वमितमहः । तथाहि—

१. अध्वानं नेकचक्रः प्रभवति भुवनभ्रान्तिदीर्घं विलङ्घ्य
प्रातः प्राप्तुं रथो मे पुनरिति मनसि न्यस्तचिन्तातिभारः ।
१ सन्ध्याकृष्टावशिष्टस्वकरपरिकरैः २ स्पष्टहेमारपङ्क्ति-
३ व्याकृष्टावस्थितोऽस्तचिन्तिभृति नयतीवैष दिक्चक्रमर्कः ॥५॥

अपिच—

यातोऽस्मि पद्मवदने^४ समयो ममैष
सुप्ता मयेव भवती प्रतिबोधनीया ।
प्रत्यायनामयमितोव सरोरुहिण्याः
सूर्योऽस्तमस्तकनिविष्टकरः करोति ॥६॥

तदुत्तिष्ठ । तत्रैव माधवीलतामण्डपे गत्वा प्रियतमा-
सङ्केतावसरं प्रतिपालयावः ।

विदूषकः—साह्रणं भणितं । (इत्युत्तिष्ठति—विलोक्य) भो
बभ्रस्स ! पेक्व पेक्व—एसा क्व, बहुलीकिदबिरलबणराइ-
सस्सिवेसो गहोदघणपंकपोवरबणवराहमहिमकमणच्छुवो पसरदि
पुब्बदिसं पछादयंतो तिमिरसंघाओ । (क)

(क) शोभनं भणितम् । भोः वयस्य प्रेक्षस्व, प्रेक्षस्व—एष खलु बहुलीकृत-
विरलवनराजसन्निवेशी गृहीतघनपङ्कपोवरवनवराहमहिषकणच्छविः प्रसरति पूर्वदिशं
प्रच्छादयन् तिमिरसंघातः ।

पर्यवसितं समाप्तिं गतम् । अध्वानमिति । मे सूर्यस्य इत्यर्थः । एकं चक्रं
यस्मिन् सः रथः भुवनभ्रान्तिदीर्घं भुवनं या भ्रान्तिः भ्रमणं तेन दीर्घं अध्वानं
पथानं विलङ्घ्य अतिक्रम्य प्रातः प्राप्नुम् उदयाचलं गन्तुं न प्रभवति न शक्नोति
इति मनसि न्यस्तचिन्ताभिभारः प्राप्तचिन्तातिशयः । अर्वाः सूर्यः सन्ध्यायां सन्ध्याकाले
सन्ध्याया वा नायिकया आकृष्टः अर्वाश्लेषः ये स्वकराः आत्मकिरणाः तेषां परिकरैः
समूहैः स्पष्टा स्फुटं दृष्टा हेतवः स्वर्णस्य अराः चक्रदण्डविशेषाः तेषां पङ्क्ति-
यस्य सः अर्क इत्यस्य विशेषणम् । दिक्चक्रं दिशां चक्रं अथवा दिगेव चक्रं
व्याकृत्य नयति समीपमानयति अस्तचितिभ्रति अस्ताचले । अवायभाशयः—सूर्यस्य रथे
चक्रमेकं विद्यते, एकचक्रार्थं भुवनस्य दीर्घं पथानमतिक्रम्य आन्तजन इव अस्ताचल-
स्थितः सूर्यः कथं पुनः तेनैव रथेन सुदूरमुदयाचलं प्राप्स्यति इति चिन्तया दिग्गुपकं
चक्रमाकृत्य तत्र सन्ध्याकालीनान् अर्वाश्लेषान् अरुणकिरणरूपान् अरान् याजयन्निव
प्रातर्भ्रमणसौकर्यायै स्वरथस्य एकचक्रत्वं निराकरोतीव । अतीतप्रेक्षाङ्कारः । लघ्वरा
इत्यम् ॥५॥

यात इति । हे पद्मनयने, (सरसीपक्षे) पद्मं नयनं यस्याः सा तत्सम्बोधने (नायिका-
पक्षे) पद्मनिव नयनं यस्याः सा । यातः अस्मि गच्छामीत्यर्थः ; सम एष समयः गन्तु-
मित्यर्थः । सुप्ता (सरसीपक्षे) मुकुलिता (नायिकापक्षे) शयिता । मया प्रति-
बोधनीया (सरसीपक्षे) बिकासितव्या (नायिकापक्षे) सङ्केतकाले एवागम्य जागरयि-

তথ্যা । ইতি ইব এব'প্রকারিণ কথয়ন্নিব সূর্যঃ কখন নাযকী বা অসমস্তকনিবিষ্টকরঃ (সূর্যপত্নে) শস্বে অস্কাচলী নিবিষ্টা: স্থাপিতা: করা: কিরণা: यस्य सः (नायकपत्ने) अस्मन् शीকেনাধी नमिन्त' यत् मस्तकं तत्र निविष्टः हस्तः यस्य शीकापनीदनार्थमित्यर्थः । सरीरुद्विष्टা: पद्मसरसः पद्मिण्या: वा प्रत्यायनां विश्वासजननं करोति इव इत्युत्प्रेक्षा । वसन्ततिलकात्र तम् । शेषसमासीकृतপ্রেক্ষাणां সঙ্করঃ ॥ ৫ ॥

প্রিয়তমায়া: সঙ্ক'তাবসর' সঙ্ক'তকাল' প্রতিপালয়াব: অপে'স্বাতৃ । শীভন' সৃষ্ট । बहुलीकृता: विपुलीकृता: विरलाया: वनराज्या: काननश्रेण्या: सन्निवेश: रचना येन । तिमिरसंधात इत्यस्य विशेषणम् । गृहीतेन घनपङ्केण पीवरा: स्थूला: ये वनवराह-महिषा: तद्वत् कृष्णा कृष्णवर्णा कृषि: कान्ति: यस्य स: तिमिरसंधात: तम:सञ्चय: ।

Prose.—একচক্র: মে রথ: ভূবনস্থানিদীর্ঘম্ অশ্বান' বিলঙ্ঘ্য প্রাত: পুন: প্রাম্ । স প্রভবতীতি মনসি অস্তচিন্তাতিভার: সম্ভ্রান্তাবশিষ্টস্বকরপরিকরৈ: স্পষ্টহিমারপঙ্ক্তি: एष: अर्वा: अस्तचित्तिभृति अवस्थित: (सन्) दिक्चक्रं व्याकृत्य नयति इव ॥ ५ ॥

পদ্মবদনে, যাত: অস্মি, एष: मन समय: । भवती सुप्ता मया एव प्रतिबोधनीया इति अस्मन्मस्तकनिविष्टकः सूर्यः सरीरुद्विष्टा: प्रत्यायनां करोतीव ॥ ५ ॥

Beng. Trans. রাজা—(আনন্দে অবলোকন করিয়া) , সখে, ঠিকই লক্ষ্য করিয়াছ । দিবস সমাপ্ত হইয়াছে । কেননা—আমার একচক্রবিশিষ্ট রথ সমস্ত ভূবন ভ্রমণে অতি দীর্ঘপথ অতিক্রমপূর্বক প্রাতঃকালে পুনরায় উদয়াচলে উপস্থিত হইতে পারিবে না এইরূপ মনে করিয়া চিন্তাভিগ্নের দ্বারা অন্তরে ব্যাকুল হইয়া সন্ধ্যাকর্ষক আকর্ষণবিশিষ্ট (আকৃষ্ট হওয়া সত্ত্বেও অবশিষ্ট) অশ্বগণে অর্ধনিশ্চিত অরপঙ্ক্তিতুল্য —নিজ কিরণসমূহকে আকর্ষণপূর্বক অন্তাচলশিখরে অবস্থিত সূর্য্যদেব যেন দিক্চক্রকে নিজের সমীপে অনায়ন করিতেছেন ॥৫॥

পুনশ্চ—

'হে পদ্মমুখি, আমার সমস্ত হইয়া আসিয়াছে, আমি এখন বাইতেছি । পুনরায় হস্ত (মুকুতি) অবহায় তোমাকে আমিই প্রতিবোধিত করিব'—এইরূপে অন্তাচলশিখরে (অথবা শোকের দ্বারা অবনত বস্তুকে) নিজের কর (কিরণ বা হস্ত) হাপন করিয়া সূর্য্যদেব সূরনীকে (অথবা, গয়িনীকে) সাধনা দিতেছেন ॥৬॥

N. B. [এখানে কোন নায়ক যেন নারিকার শোকাবনত বস্তুকে হাত দিয়া আশাস

বাক্য বলিতেছেন,—‘পদ্মমুখি, এখন আমি বাইতেছি, আমার সময় হইয়াছে। পুনরায় আমি তোমাকে হুণ্ড অবস্থায় জাগরিত করিব’।]

এখন গাত্রোখান কর, এস, সেই মাধবীলতামণ্ডপে যাইয়া প্রিয়ার সঙ্কটকাল পর্যন্ত অপেক্ষা করি।

বিদূষক—উত্তম বলিয়াছেন। (গাত্রোখান করতঃ অবলোকন করিয়া) হে বরষ্ম, দেখুন দেখুন, এই বিরল বনরাজিকে, যেন বহুলরূপে ঘন সন্নিবিষ্ট করিয়া ঘন পঙ্ক-লেপনহেতু (কৃষ্ণবর্ণ) হুলকায বস্ত্রবরাহও মহিষের দ্বায় কৃষ্ণবর্ণ তিমিরসংঘাত পূর্ব-দিককে আচ্ছাদিতকরতঃ অগ্রসর হইতেছে।

Eng. Trans. King—You have well observed, my friend. The day has come to an end.

For,

The sun, burdened with anxieties to the extreme in his mind, as to the fact that—his one-wheeled chariot, having traversed the long circuit of the way round the world, would not be able to resume its course again in the morning, calls in the remainder of his rays already absorbed by the evening and taking his seat on the summit of the Setting-mountain draws near the wheel of the quarters, as it were, with the visible golden spokes (in the shape of golden rays). 5.

Again, “Adieu, my lotus-faced beloved, my hour is come and I must depart. I and I alone shall disturb your slumber”—thus the Sun having placed his rays on the summit of the Setting-mountain (or on the head down with sorrow) appears to have consoled the lotus-pond. (or, lotus-plant) 6.

Now, let us rise and wait for The time of assignation (tryst) of my beloved after going to that bower of the Mādhavi creeper.

Jester—You have spoken well—(Rises up and looking) Behold behold, my friend, a thick gloom covering the face of the eastern direction spreads forward—the gloom that appears as black as the wild boars and buffaloes besmeared

with a thick mud-coat and that renders the sparsely set rows of the thickets to form one compact mass.

राजा—(सङ्घर्षं समन्ताद्विलोक्य) वयस्य ! सम्यगुपलक्षितम् ।
तथाहि—

• पुरः पूर्वामिव स्थगयति ततोऽन्यामपि दिशं
क्रमात् क्रामन्नद्रिद्रुमपुरविभागांस्तिरयति ।
उपेतः पीनत्वं तदनु च जनस्येक्षणपथं^१
तमःसङ्घातोऽयं हरति हरकण्ठद्युतिहरः ॥७॥
तदादेशय मार्गम् ।

विदूषक—एदु एदु पिश्रवन्नस्मो । (क)
(इति परिक्रामतः)

विदूषकः—(निष्पद्य) भो वयस्य ! एदं क्व समासन्नबहुल-
पादबदाए^२ पिंडोक्तदंधकारं बिभ्र मभ्ररंदुज्जाणं । ता कथं
एत्य मग्गो लक्खोअदि ? (ख)

राजा—(गन्धमाघ्राय) वयस्य ! गच्छाग्रतः । ननु सुपरिज्ञात
एवात्र मार्गः । तथाहि—

पालीयं^३ चम्पकानां नियतमयमसौ सुन्दरः सिन्धुवारः
सान्द्र! वीथी तथेयं बहुलविटपिनां पाटला पंडुक्तिरेषा ।
आघ्रायाघ्राय गन्धं विविधमधिगतैः पादपैरेवमस्मिन्
व्यक्तिं पन्थाः प्रयाति द्विगुणतरतमोऽनिङ्कुतोऽपेय चिह्नैः ॥८॥

(क) एतु एतु प्रियवयस्यः ।

(ख) भो वयस्य ! एतत् खलु समासन्नं बहुलपादपतया पिच्छीकृताकृतान्धकारम्
इव मकरन्दीद्यानम् । तत् कथमत्र मार्गः लक्ष्यते ?

1. भुवनस्येक्षणफलं । 2. संसन्नबहुलपादबलदाहिं । 3. पालीयं ।

(उभौ परिक्रामतः)

विदूषकः—भो ! एदं क्व, णिपट्टं तमत्तमहुपरबउल-
कुसुमामोदवासिददिसामुहं^१ । मसिणमरगअमणिसिलाकुट्टिम-
सुहाअंतचरणसंचारसूइदं तं ज्जेब्ब माहवीलदामं उव-
संपतद्ध^२ । ता इह ज्जेब्ब चिट्ठदु भवं जाव अहं देवीवैसधारिणीं
सागरिकां गेह्मिअ लहुं आअच्छामि । (क)

राजा—वयस्य ! तेन हि त्वर्यताम् ।

विदूषकः—वयस्य ! मा उत्तम्य । एसो आअदोह्मि । (ख)

(इति निष्क्रान्तः)

राजा—तावदहमप्यस्यां मरकतशिलावेदिकायासुपविश्य
प्रियायाः सङ्केतसमयं प्रतिपालयामि । (उपविश्य सचिन्तम्) अहो !
कोऽपि कामिजनस्य खगट्टहिणीसमागमपरिभाविनोऽभिनव-
जनं प्रति पक्षपातः !

(क) भोः, एतत् खलु निपतन्मधुकरवकुलकुसुमामोदवासितदिशामुखं मरक-
तमणिशिलाकुट्टिमसुखायमानचरणसंचारसूचितं तदेव माधवीलतामण्यपं
सन्ध्यावः । तदिह एव तिष्ठतु भवान् यावदहं देवीवैसधारिणीं सागरिकां गृहीत्वा लघु
आगच्छामि ।

(ख) वयस्य, मा उत्ताम्य । एष आगतोऽस्मि ।

सङ्घर्षं सानन्दं तस्य कारणं हि सङ्केतकालप्राप्तिः ।

पुर इति । पुरः अर्धे हरकण्ठद्युतिहरः हरकण्ठस्य शिवकण्ठस्य व्युतिः कान्तिः
नीलत्वं हलाहलविषयीगादित्यर्थः । एवंभूतः तमःसङ्घातः तमःसन्ध्याः पूर्णां दिशं

1. कुसुमामोदवासिदददिसिंहं । 2. संपतन्मह ।

સ્થગયતિ આષ્ટાયતિ રણ્યહીતિ યાવત્ । તતઃ અન્થામપિ દિશ્ચ સ્થગયતિ इत्यर्थः । क्रमात्-
क्रामन् सञ्चरन् । अद्रिः पर्वतः दुमः हञ्चः पुरविभागाश्च नगरविभागाश्च तान्
तिरयति आष्ठादयति । ततः पौनल्यं स्मूलत्वम् उपेतः तदनु ततः इत्यर्थः जनस्य ईक्षणपथं
दृष्टिपथं हरति ॥ खभावीक्तिरलङ्कारः । शिखरिणी वृत्तम् ॥ ७ ॥

बहुलपादपतया हञ्चबहुलतया । पिण्डीकृतान्वकारं घनीभूतान्वकारं वृक्षाणां निरन्तर-
सन्निविष्टतया इत्यर्थः । पुष्पगन्धेन मार्गं निश्चिनोति पालीयमिति । इयं चम्पकानां
चम्पकवृक्षाणां पाली पङ्क्तिः । सिन्धुवारः वृक्षविशेषः सान्द्रा घना बहुलविटपिनां वीथी
पङ्क्तिः । पाटलानां पाटलवृक्षाणाम् एषा पङ्क्तिः । एवं विविधं गन्धम् आप्राय वीपसायां
द्विचक्तिः । अधिगतैः ज्ञातैः पादपैः वृक्षैः करणैः द्विगुणतरणं तमसा निरुतः आष्ठादितः
अपि एषः पन्थाः चिह्नैः गन्धादिरित्यर्थः । व्यक्तिम् अभिव्यक्तिं सुस्पष्टतामिति यावत् ।
प्रयाति । अन्धरा वृत्तम् ॥ ८ ॥ निपतन्तः मधुकराः यस्मिन् तत् । बहुलकुसुमानाम्
आनीदेन गन्धेन शसितं सुगन्धीकृतं दिशां मुखानि यस्मिन् तत् । मद्यथा अककेशाः
मरकतमणयः तैः निश्चितं यत् शिलाकुड्मिं बहुभूमिः तस्मिन् सुखायमानाः सुखमनुभवन्तः
चरणसञ्चाराः पादविद्येपाः तैः सूचितं माधवीलतामण्डपम् । लघु शीघ्रम् । खण्डित्यथा
खल्विया यः समागमः तं परिभावयति तिरस्करोति । यः तस्य पञ्चपातः
आयङ्गतिशयः ।

Prose order :—इरकण्ठद्युतिहरः अयं तमःसंचातः पुरः पूर्वमेव दिशं
स्थगयति ततः अन्थामपि (दिशं स्थगयति) क्रमात् क्रामन् अद्रिदुमपुरविभागान् तिरयति ।
तदनु पौनल्यम् उपेतः जनस्येक्षणपथं हरति (पाठान्तर—सुवनेक्षणफलं हरति) ॥ ७ ॥

नियतमિયં ચમ્પકાનાં પાલી, અયમ્ અસૌ સુન્દરઃ સિન્ધુવારઃ, તથા इयं बहुलविटपिनां
सान्द्रा वीथी, एषा पाटला पङ्क्तिः । एवं विविधगन्धम् आप्राय आप्राय अधिगतैः पादपैः
चिह्नैः द्विगुणतरतमोनिरुतः अपि एषः पन्थाः व्यक्तिं प्रयाति ॥ ८ ॥

Beng. Trans. રાજા—(જાનનેજ મહિત ઠારિનિકે અવલોકન કરિણ) સમગ્ર,
ઠિકદે નક્કા કરિણાહ । કેનના, હરકથદ્યુતિહારી એહે તમોગ્રાણિ જાને પૂર્વનિક તારપર
જગતિક્ જાન્ય કરિણા જ્યે જ્યે અગ્રમર હહેતે હહેતે પર્વત વૃક્ષ જનપતેર

বিভিন্নাংশে অদৃষ্ট করিয়া ফেলিতেছে। তাহার পর ক্রমশঃ ঘন হইয়া ইহা লোকের দৃষ্টিপথ রোধ করিতেছে। (পাঠান্তরে—ভুবনবাসীদিগের দৃষ্টির ফল হরণ করিতেছে) ১৭।

এখন পথ প্রদর্শন কর।

বিদূষক—প্রিয়বয়স্ক, এই দিকে আসন।

(উভয়ে পরিক্রমণ করিলেন)

বিদূষক—(ভালভাবে দেখিয়া) হে বয়স্ক, বৃক্ষবাহুলাহেতু পিণ্ডীকৃত অন্ধকারতুলা (ঘনান্ধকারে পূর্ণ) এই যে মরকন্দোত্থান নিকটবর্তী হইয়া উঠিয়াছে। এখন এখানে কিরূপে পথ দেখিতে পাওয়া যাইবে ?

রাজা—(গন্ধ আশ্রয় করিয়া) বয়স্ক, আগে আগে যাও। এখানে পথ অতি সুস্পষ্ট। কেননা—

এইটি নিশ্চয়ই চম্পকের শ্রেণী, এটি স্তম্ভের সিঁচুবার বৃক্ষ। এইটি বকুলবৃক্ষসমূহের ঘনপঙ্ক্তি। আর এইটি হইতেছে পাটলবৃক্ষসমূহের বীথী। এইখানে পথ বিগুণতর অন্ধকারের দ্বারা আবৃত হইলেও (এইরূপ) বিবিধ গন্ধ আশ্রয় করিতে করিতে অভিজ্ঞাত পাদপটিকের দ্বারা উহা অভিযুক্ত হইতেছে (স্পষ্টভাবে চিনিতে পারা যাইতেছে) ১৮।

(উভয়ে পরিক্রমণ করিলেন)

বিদূষক—হে বয়স্ক, আমরা সেই মাধবীলতামণ্ডপে আসিয়া পৌঁছিরাছি। ইহাতে মধুকরসমূহ উড়িয়া বেড়াইতেছে। বকুলপুষ্পের আমোদে দিগ্ভ্রমল সুবাসিত হইয়া উঠিয়াছে এবং মংশ-মরকতমণিনির্মিত শিলাকুট্টমে পাদসন্ধারে সুখানুভূতির দ্বারা ইহা যে সেই মাধবীলতামণ্ডপ তাহা সূচিত করিয়া দিতেছে। এখন আপনি এইখানে অবস্থান করুন। ততক্ষণে বাসবদত্তার বেষধারিণী সাগরিকাকে লইয়া আমি শীঘ্র ফিরিয়া আসিতেছি।

রাজা—বয়স্ক, তাহা হইলে সত্বর যাও।

বিদূষক—বয়স্ক, উৎকণ্ঠিত হইবেন না। আমি এখনই আসিতেছি।

(নিষ্ক্রান্ত)

রাজা—আমি ততক্ষণে মরকতশিলানির্মিত বেদিকার উপর উপবেশন করিয়া প্রিয়তার সঙ্কেতকালের জন্য অপেক্ষা করি। (উপবেশন করিয়া চিন্তা করিতে করিতে) অহো, কি আশ্চর্য্য! কানী ব্যক্তির নিজ গৃহিণীর সহিত সমাগমকে উপেক্ষা করিয়া অভিন্ন (প্রিয়) জনের প্রতি আদরাতিশয় (দেখাইয়া থাকেন)।

Eng. Trans. King—(Looking around with joy) My friend, you have observed rightly. For—

This deepening gloom stealing the hue of Shiva's neck first gathers in (covers up) the east and then gradually spreading over other regions even, obscures the distinction of mountains trees and towns, and then becoming intenser at last obstructs the view-path of the people. 7.

Now, show the path.

Jester—Come this way, my dear friend !

(Both go round)

Jester—My friend, near at hand is the Makaranda garden, looking like (i. e., enveloped with) a mass of darkness due to the over-growth of trees. How is the way to be found out here ?

King—(Smelling) My friend, advance. Well, the path is well known here. For—

The row of the Champaka trees is here, and now here is that beautiful Sindhuvara tree ; we pass the dense avenue of the Bakula trees and here is the row of the Pátala trees. Now, by smelling the various odours (of) these trées, which serve as the indicators thus come to be known, the path becomes manifest, even though it were concealed by twice the present gloom. 8.

(Both go round)

Jester—Ha, here we are entering the MádHAVI-bower, which the maddened blackbees are rushing to, in which all directions are being perfumed by the fragrance of the Bakula flowers, and which is indicated by the easy gliding of the foot-steps on the smooth pavements set with emerald gems. Do you remain here while I shall return immediately with SÁGARIKÁ disguised as the Queen.

King—Then please hasten.

Jester—My friend, do not be impatient. I am just coming.

King—In the meantime I shall take my seat on this emerald-slab and wait for the time appointed by my beloved. (Sitting in a pensive mood) Oh, how the love-stricken persons are greatly inclined to their newly wooed beloved persons abandoning (disregarding) the union with their old loves.

तथाहि—

प्रणयविशदां दृष्टिं वक्त्रे ददाति न शङ्किता
घटयति घनं कण्ठाश्लेषे रसान्न पयोधरौ ।
वदति बहुशो गच्छामीति प्रयत्नधृताप्यहो
रमयतितरां सङ्केतस्था तथापि हि कामिनी ॥८॥

अये ! कथं चिरयति वसन्तकः ? तत् किं नु खलु
विदितः स्यादयं वृत्तान्तो देव्या वासवदत्तया ?

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वासवदत्ता—हंजे कंचणमाले ! सञ्चं ज्जेब्ब मह बेस-
धारिणी भविअ साअरिआ अज्जउत्तं अहिसरिअदि ? (क)

काञ्चनमाला—कधं अस्सधा भट्टिणीए निवेदीअदि ?
अहवा चित्तसालिआदुवारे उपविट्ठो वसंतभो ज्जेब्ब दे पच्चअं
उप्पादइअदि । (ख)

(क) इह काञ्चनमाले, सत्यमेव मम वेशधारिणी भूत्वा सागरिका आर्यपुत्रम्
अभिसरिष्यति ?

(ख) कथमन्यथा भर्तुः निवेद्यते ? अथवा चित्रशालिकाद्वारे उपविष्टो वसन्तकः
एव ते प्रत्ययम् उत्पादयिष्यति ।

वासवदत्ता—तदो तहिं ज्जेब्ब गच्छद्द । (क)

काञ्चनमाला—एदु एदु, भट्टिणी ! (ख)

(इति परिक्रामतः)

(ततः प्रविश्य पविष्टः कृतावगुह्यो वसन्तकः)

विदूषकः—(कण्ठौ दत्त्वा) जह अन्नं चित्तसालिआदुबारे पद-
सहो सुणीअदि तह तक्केमि आअदा साअरिआत्ति । (ग)

काञ्चनमाला—भट्टिणि ! इअं सा चित्तसालिआ । ता जाव
बसंतअस्स सस्सं करोमि । (घ)

(इति कीटिकां ददाति)

विदूषकः—(सङ्घर्षमुपसृत्य सञ्चितम्) सुसंगदे, सरिसो क्व तु ए
किदो कंचणमालाए बेसो ! अथ साअरिआ कहिं दाणिं ? (ङ)

काञ्चनमाला—(अङ्गुल्या दर्शयन्ती) णं एसा । (च)

विदूषकः—(दृष्ट्वा सविस्मयम्) एसा फुडं ज्जेब्ब वासव-
दत्ता ! (छ)

(क) ततः तत्र एव गच्छावः ।

(ख) एतु एतु, भर्तृ ।

(ग) यथा अयं चित्रशालिकाद्वारे पदशब्दः श्रूयते तथा तर्कयामि आगता
सागरिका इति ।

(घ) भर्तृ, इयं सा चित्रशालिका । तद् यावद् वसन्तकस्य संज्ञां करोमि
(ददाति) ।

(ङ) सुसङ्गते, सहशः खलु त्वया कृतः काञ्चनमालाया वेशः ! अथ सागरिका कुत्र
इदानीम् ? (च) ननु एषा ।

(छ) एषा क्लृप्तेव वासवदत्ता !

বাসবদত্তা—(সাশঙ্কমাগতম্) কহং পশ্চমিসাদান্নি' এদেণ !
তা গমিস্স' । (ইতি গন্তুমিচ্ছতি) (ক)

বিদূষকঃ—“ভোদি সামরিয় ! ইদো আশচ্ছ । (স্ব)

(ক) কথং প্রত্যমিজাতাস্মি এতেন ! তদ গমিষ্যামি ।

(স্ব) ভবতি সামরিকৈ, ইত আশচ্ছ ।

প্রণয়তি । সঙ্কতস্থ্য সঙ্কতস্থ্যনমাগতা কামিনী প্রণয়বিশদা' প্রেমাদ্রা' দৃষ্টি
শঙ্কিতা বন্ধো ন দদাতি । রসাত্ অনুরাগাতিশয়াৎ কণ্ঠাশ্লেষে কণ্ঠালিঙ্গনে পযোধরী
সনৌ ঘনং ন ঘটয়তি যোজয়তি । প্রয়ত্বতাপি গচ্ছামীতি বহুশঃ অনেকশঃ বদতি ।
তথাপি সা রসয়তিতরাম্ অতিশয়েন আনন্দয়তি এব । হরিণী ব্রতম্ । 'নসমরসলা
গঃ বড্ বৈর্জ্যৈর্হরিণী মতা' ইতি লক্ষণাৎ ॥২॥ প্রথয়ং বিশ্বাসম্ । ছোটিকা তর্জনীমধ্যমা-
ঙ্গুষ্ঠাঃ ক্রুরঃ শব্দবিশেষঃ তাম ॥

Beng. Trans. রাজা—কেননা, সঙ্কতস্থানে (আগত অভিসারিকা) কামিনী
শঙ্কিতা ইহীয়া মুখ প্রতি প্রণয়বিশদ দৃষ্টিপাত করে না, কণ্ঠালিঙ্গনের সময় গাওঁভাবে
স্তনযুগলদ্বারা বক্ষঃস্থল নিপীড়িত করে না, অতি বড়ে ধরিয়া রাখিলেও বার বার 'বাই
বাই' বলিতে থাকে, তাহা ইহীলেও (সঙ্কতস্থ) সে (রমণী) অধিকতর আনন্দ দান
করিয়া থাকে ॥২॥

আচ্ছা, বসন্তক কেন দেবী করিতেছে ? তাহা ইহীলে কি দেবী বাসবদত্তা এই
ব্যাপার জানিতে পারিয়াছেন ?

(বাসবদত্তা ও কাঞ্চনমালার প্রবেশ)

বাসবদত্তা—কাঞ্চনমালে, সতাই কি সামরিকা আমার বেশ ধারণ করিয়া আর্ধ্যপুত্রের
নিকট অভিযারে গমন করিবে ?

কাঞ্চনমালা—ভর্জার কাছে কি অস্তরূপ (মিথ্যা) কিছু নিবেদন করা বার ? অথবা এই
চিত্রশালাদ্বারে উপবিষ্ট বসন্তককে দেখিলেই আপনার বিশ্বাস হইবে ।

1. আদান্নি । 2. (ছোটিকা দস্তা) ।

বাসবদত্তা—তাহা হইলে সেইখানেই বাই চল।

কাকনমালা—দেবি, এইদিকে আছেন।

(উভয়ের পরিক্রমণ)

(অবগুষ্ঠিত মস্তকে উপবিষ্ট বসন্তকের প্রবেশ)

বিদূষক—(কর্ণপাত করিয়া) বেহেতু এই চিত্রশালাধারে পদশব্দ শুনা বাইতেছে তাহাতে বনে হয় সাগরিকা আসিয়াছে।

কাকনমালা—ভজি, এই সেই চিত্রশালিকা। তা হ'লে বসন্তককে ইসারা করি।

(ডুড়ি দিল)

বিদূষক—(সানন্দে অগ্রসর হইয়া সহাস্তে) হৃদয়তে, তুমি কাকনমালার বেশ ভাল ভাবেই করিয়াছ! সাগরিকা এখন কোথায়?

কাকনমালা—(অঙ্গুলিধারা দেখাইয়া) এই যে তিনি।

বিদূষক—(দেখিয়া সবিস্ময়ে) এবে স্নাষ্ট বাসবদত্তা!

বাসবদত্তা—(আশঙ্কায় সহিত স্বগত) আমাকে কি এ চিনিতে পারিয়াছে? তাহা হইলে (এখন) বাই। (বাইতে ইচ্ছা প্রকাশ)

বিদূষক—আর্য্যে সাগরিকে, এইদিকে আছেন।

Eng. Trans. For, an amorous (but timid) damsel that comes (for the first time) to the place of assignation, does not cast a glance limpid with love on the face (of the lover); does not allow her breasts to be warmly pressed (or, press her breasts warmly) at the time of embrace out of love; and though firmly seized with effort she mutters very often, 'Let me go.' Still such a damsel at a tryst gives her beloved much pleasure. 9. Ah! why Vasantaka delays?

Surely Queen Vāsavadattā has not heard of our design? (Lit: Then, is this affair known to the Queen Vāsavadattā?)

(Enter Vāsavadattā and Kānchanamālā)

Vāsava—Oh, Kānchanamālā? Can it be possible that Sāgarikā is to meet my Lord in assignation being disguised in my attire?

Kānchanmálá—How is it possible to make any misrepresentation to your ladyship ? **Vasantaka**, seated at the door of the picture-gallery, will surely create your belief.

Vāsava—Then, let us be thither.

(Both go round)

(Enter veiled **Vasantaka** seated)

Jester—(Hearing) As the tread of the feet is heard at the door of the picture-gallery, I think **Sāgarikā** is come.

Kānchanamálá—This is the picture-gallery, Madam. Now, let me beckon to **Vasantaka** (snaps her fingers).

Jester—(Approaching with joy) Ha, **Susangatā**, you have fittingly taken up the guise of **Kānchanamálá** ! Where is **Sāgarikā** now ?

Kānchanamálá—(Pointing with her fingers) There she is.

Jester—(Looking with surprise) Why, this is clearly **Vāsavadattā** herself !

Vāsava—(Alarmed and apart) How now, am I recognized by him ? Then, let me depart. (About to go)

Jester—Oh ! Lady **Sāgarika**, come this way.

(वामवदन्ता विद्वस्य काञ्चनमालामवलोकयति)

काञ्चनमाला—भट्टिणि ! एब्बं । (अथवार्थाङ्गुल्या विदूषकं तर्जयन्ती) हृदास ! सुमरिस्ससि एदं^१ वचनं । (क)

विदूषकः—तुवरदु तुवरदु सागरिणा । एसो क्खु पुब्बदि-सादो उग्गच्छदि भग्गवं मिञ्चलंक्कणो ।^२ (ख)

(क) भवि, एवम् । इताश्च, अरिस्ससि एतत् वचनम् ।

(ख) त्वरतां त्वरतां सागरिका । एहः खलु पूर्वदिश्च उदगच्छति भगवान् दृग्-लान्छनः ।

1. अतथी एदं । 2. परिक्रानति ।

वासवदत्ता—(ससन्धमनपदार्थ) भगवं मिश्रलंकरण ! शमो दे । मुहुत्तत्रं दाव श्रीवारिदसरोरो ह्योहि, जेण पेक्खामि से भावानुबन्धं । (क)

(सर्वे परिक्रामन्ति)

राजा—(सीत्कण्ठमात्मगतम्) उपस्थितप्रियासमागमस्यापि किमिदमत्यर्थमुत्ताम्यति मे मनः !

अथवा—

तौत्रः स्मरमन्तापो न तथादौ बाधते यथासन्ने ।

तपति प्रावृषि नितरामभ्यर्णजलागमो दिवसः ॥१०॥

विदूषकः—(आकर्ण्य) भोदि साअरिए ! एमो क्लु पिअव-
अस्सो तुमं ज्जेव्व उद्दिस्सिअ उक्कंठानिबभरं मंतेदि । ता चिद्ध
तुमं । निवेदमि से तुहागमणं । (ख)

(वासवदत्ता शिरःसंशङ्गां ददाति)

विदूषकः—(राजानमुपसृत्य) भो वअस्स ! दिट्ठिआ बहूसे ।
एणो क्लु मए आणीदा साअरिआ । (ग)

राजा—(सहर्षं सहस्रीत्याय) वयस्य ! कासौ कासौ ?

(क) भगवन् मृगलाञ्छन ! नमस्ते । मुहूर्तकं तावत् अपवारित-(अपाठत)-
शरीरो भव, येन अस्य भावानुबन्धं प्रेक्षे ।

(ख) भवति सागरिके, एष खलु प्रियवयस्यस्वामिव उद्दिश्य उत्कण्ठानिर्भरं मन्त्रयते ।
तत् तिष्ठ त्वम् । निवेदयामि अस्मै तवागमनम् ।

(ग) भो वयस्य, दिष्टा वर्षसे । एषा खलु मया आनीता सागरिका ।

विदूषकः—(सधुभङ्गम्) एषा एसा । (क)

राजा—(उष्ट्रस्य) प्रिये सागरिके !

शीतांशुर्मुखमुत्पले तव दृशौ पद्मानुकारौ करौ

रम्भागर्भनिभं तवोरुयुगलं बाहू मृणालोपमौ ।

इत्याह्लादकराखिलाङ्गि ! रभसान्निःशङ्कमालिङ्ग्य मा-

मङ्गानि त्वमनङ्गतापविधुराणिरह्येहि निर्वापय ॥ ११॥

वासवदत्ता—(अपवार्थ) कंचणमाले ! एब्बं सन्नं मंतेदि
अज्जउत्तो ! पुणोवि मं कहं आलबिस्सदित्ति अहो
अच्छरिअं ! (ख)

काञ्चनमाला—(अपवार्थ) भट्टिणि ! एब्बं गेदं । किं उण
अवरं साहसिआणं पुरिसाणं ण संभावीअदि ! (ग)

(क) ननु एषा ।

(ख) काञ्चनमाला, एवं स्वयं मन्त्रयते आर्यपुत्रः ! पुनरपि मां कथं आलपिष्यतीति
अहो आश्चर्यम् !

(ग) भवि, एवं ग्लिदम् । किं पुनरपरं साहसिकानां पुरुषाणां न सम्भाव्यते !
तर्जयन्ती भर्तृस्यन्ती । मृगलाञ्छनः मृगाङ्गश्चन्द्र इति यावत् । अपाहतशरीरः
गोपायितदेहः । भावानुबन्धम् अनुरागातिशयम् । उत्साम्यति उत्कण्ठते । तीव्र इति ।
तीव्रः अतिशयः । अरसन्तापः कामदाहः । आदौ प्रथमदर्शनसमये । बाधते पौङ्गं
ददाति । आसन्नो समीपवर्ति-प्रियसमागमे इत्यर्थः । प्राद्वि वर्षासु अभ्यर्णजलागमः
अभ्यर्णः आसन्नः जलागमः यस्मिन् सः दिवसः यथा नितरां सातिशयं तपति तापं ददाति ।
आर्याङ्गम् । दृष्टान्तालङ्कारः, उपमानोपमेयस्य विम्बानुविम्बत्वात् ॥ १०॥

उत्कण्ठाभिर्भरं उत्कण्ठा निर्भरा सातिशया यस्मिन् तत् राजदन्तादित्वात् परनिपातः ।
मन्त्रयते कथयति । शिरःसंज्ञा मन्त्रकचालनेन सङ्केतम् इत्यर्थः । शीतांशुरिति । शीताशुः

চন্দ্র: । দৃশ্য চক্ষুণী । রত্নাগর্ভম্ রত্নায়া: কদম্বা: গর্ভ: অন্তর্ভাগ: এতেন শ্রীত্যাতিশয়: ব্যজ্যতে । আত্মাদকরাখিলাঙ্ঘি আত্মাদকরাণি অরসন্যাপপ্রশমনহিতুভূতত্বাৎ অখিলানি অঙ্গানি যত্যা: সা । রত্নসাত্ বলীন । নি:শঙ্কং নি:সঙ্কীচং যথা তথা । নি:শঙ্কম্ দ্ব্যনেন স্থানস্য নিবৃত্তত্বং ব্যজ্যতে । মাম্ আলিঙ্গ্য সমাশ্লিষ্য । অলঙ্ঘ্যতাপবিঘ্নরাণি মদনদাহ-
ব্যাক্তুলানি অঙ্গানি মম ত্বং এক্ষীৎসি সত্বরমাগচ্ছ আমীচ্ছ্যে দ্বির্বচনম্ । নিर्व্যপয়
প্রশমনয় শ্রীতলীকুরু । শ্রাদ্ধূলবিক্রীড়িতং বচনম্ । শৃঙ্খাররস: । রূপকোপনে চালঙ্কারী ॥১১॥

Prose order—তীর্থ: অরসন্যাপ: ন তথা আদৌ বাধতে যথা আসন্নৈ ।
প্রাণি অম্বর্ণ জলাগম: দিবস: তপতি ॥ ১০ ॥

শ্রীত্যাং: তব মুখম্, ভূতপল্লং তব দৃশ্যৈ, তব করৌ পদ্মানকারৌ, রত্নাগর্ভনিভং তব
করুয়ুগলং, মৃণালীপমৌ তব বাহু ইতি হৈ আত্মাদকরাখিলাঙ্ঘি ! ত্বং মাং নি:শঙ্কম্
আলিঙ্গ্য অলঙ্ঘ্যতাপবিঘ্নরাণি অঙ্গানি নিर्व্যপয় ॥১১॥

Beng. Trans. (বাসবদত্তা হাসিয়া কাকনমালায় দিকে তাকাইলেন)

কাকনমালা—দেবি, এইরূপই বটে ! (অঙ্গুলী দ্বারা বিদূষককে শাসাইতে শাসাইতে
অমুচ্চবরে) অরে হতভাগা ! এই কথাটি স্মরণ করিতে হইবে ।

বিদূষক—সাগরিকে, শীঘ্র শীঘ্র চলুন । এই যে পূর্বদিক্ হইতে ভগবান্ চন্দ্রদেব
উদিত হইতেছেন ।

বাসবদত্তা—(শব্দবাক্তে—অমুচ্চবরে) ভগবন্ চন্দ্রদেব ! তোমাকে নমস্কার । এখন
কিছুক্ষণের জন্য প্রচ্ছন্ন থাক, যাহাতে আমি ইহার অমুরাণাতিশয় দর্শন করিতে পারি ।

(সকলে পরিক্রমণ করিলেন)

রাজা—(উৎকণ্ঠার সহিত—স্বগত) শ্রিয়সমাগমের সময় উপস্থিত হইলেও আমার
মন এত উৎকণ্ঠিত হইতেছে কেন ! অথবা,—

অভিষক্ত জন সন্নিহিত হইলে মদনসস্তাপ যতটা শীড়িত করে প্রথমে ততটা করে না ।
বর্ধাকালে বৃষ্টিপতনের সময় নিকটবর্তী হইয়া আসিলে দিব্যভাগ অভ্যন্ত তাপদায়ক হইয়া
উঠে । ১০ ।

বিদূষক—(গুনিয়া) আর্ঘ্যে সাগরিকে, এই যে শ্রিয়স্বয়ম্ আপনাকেই লক্ষ্য করিয়া
অতিশয় উৎকণ্ঠার সহিত কথা বলিতেছেন । আপনি (এখানে) থাকুন । আপনার
আগমনের সংবাদ আমি তাঁহাকে (আগে) নিবেদন করি ।

(বাসবদত্তা মন্তক সঞ্চালনে সঙ্কেত করিলেন)

বিদূষক—(রাজার নিকট অগ্রসর হইরা) হে বয়স্ক, আপনার অদৃষ্ট ভাল ! এই যে আমি সাগরিকাকে আনিয়াছি ।

রাজা—(সহসা উঠিয়া) বয়স্ক, কোথায়—কোথায় তিনি ?

বিদূষক—(ক্রকুটি করিয়া) এই যে তিনি ।

রাজা—(অগ্রসর হইয়া) প্রিয়ে সাগরিকে, তোমার মুখ চন্দের স্থায়, অক্ষিযুগল উৎপলের স্থায়, হস্তদ্বয় পদ্মতুলা, উরুযুগল কদলীর অন্তর্ভাগসদৃশ (ফুল, কোমল ও গৌরবর্ণ) এবং বাহুযুগল মৃণালোপম । এইরূপে তোমার সকল অঙ্গই আনন্দদায়ক । (প্রিয়ে) এস এস । আমাকে নির্ভয়ে গাঢ়ভাবে আলিঙ্গন করতঃ আমার মদনসম্ভাপ-জনিত ব্যাকুল অঙ্গগুলিকে শীতল কর । ১১ ।

বাসবদত্তা—(অমুচরণে) কাক্ষনমালা, আর্ধ্যপুত্র নিজে এইরূপ বলিতেছেন ! আশ্চর্য্যের বিষয় এই যে, তিনি আমাকেও আবার কিরূপে সোধোধন করিবেন !

কাক্ষনমালা—(অমুচরণে) দেবি, ঠিক তাই । বাহারা সাহসিক পুরুষ তাহাদের কাছে কি না সম্ভবপর হয় !

Eng. Trans. (Vásavadattá smiles and looks at Káncanamálá)

Káncanamálá—Madam, so it is. (Apart and threatening the Jester with her forefinger) Ah, rogue (lit., disappointed) you will have cause to remember these (your) words.

Jester—Haste, haste Ságariká ! the deer-marked deity (moon) rises in the eastern direction.

Vásavadattá—(With haste and apart) Oh deer-marked deity, I bow to thee. Be pleased to hide yourself (lit., your frame) for a moment, so that I may know the state of his feelings.

(All go round)

King—(With anxiety to himself) Why is my heart so much agitated when the union with my fair one is near at hand ? Or, the heat of love afflicts not so much in the beginning as it does when (the union with the beloved) draws nigh ;

just as during the rains the day heats most when the rains are about to descend. 10.

Jester—(Hearing) Lady Sāgarikā, here is my friend muttering to himself with extreme anxiety, with yourself alone in view. Please wait (a bit), so that I may announce your arrival to him.

(Vāsavadattā nods assent)

Jester—Fortune is propitious to you, my friend. Here is Sāgarikā brought by me.

King—(Rising gladly) Friend, where is she?—Where is she?

Jester—(Frowning) Here she is.

King—(Approaching) My beloved Sāgarikā, thy countenance is as (radiant as) the coolrayed moon, thy eyes are two lilies (lotuses), thy hands are (full-blown) lotuses, thy pair of thighs is like the internal part of plantain trees and thy arms are (soft) like lotus-stalks. Come thou, whose whole form is the shrine of ecstasy (lit : all limbs are delightful), come (to my arms) without fear ; embrace warmly and refresh my limbs inflicted with (feverish) affliction caused by the bodiless god. 11.

Vāsava—(Aside) Oh Kānchanamālā, my lord himself now speaks in this strain ! It is a wonder, how he will address me again (in this very way) !

Kānchanamālā—It is so indeed, madam ; what else is not possible in these rash men ?

विदूषकः—भोदि सागरिण ! विसृष्टा भविष्य पित्रवत्सलं
प्राप्तावेहि । अज्जवि दाव से पित्रवत्ताए देवीए वासवदत्ताए

दुब्बअणेहिं कडुइदाइं सोत्ताइं, सुहावेदु मउमहुरवअणोब-
खासो^१ । (क)

वासवदत्ता—(अपवार्यं सरोवस्थितम्^२) हंजे कंचणमाले ! अहं
ईदिसी कडुबअणा^३ ! अज्जवसंतओ उण पिअंबदो ! (ख)

काञ्चनमाला—(अपवार्याङ्गुल्या तर्जयन्ती^४) हदास, सुमरिस्ससि
एदं बअणम् । (ग)

विदूषकः—(विलीक्य) भो वअस्स ! पेक्व पेक्व—एसो क्वु
कुवितकामिणीकबोलसस्सिहो पुब्बदिसं^५ पआसअंतो उदिदो
भअवं मिअलंक्खणो । (घ)

राजा—(निरूप्य सस्यृष्टम्) प्रिये, पश्य पश्य—

आरुह्य शैलशिखरं त्वददनापहृतकान्तिसर्वस्वः ।

प्रतिकर्तुमिवोर्द्ध्वकरः स्थितः पुरस्तान्निशानाथः ॥१२॥

ननु प्रिये^६ ! किं न दर्शितमनेनोद्गच्छता जडत्वम्^७ ?

(क) भवति खागरिके, विश्रब्धा भूत्वा प्रियवयस्यम् आलापय । अद्यापि तावदस्य
नित्यरुष्टायाः दिव्याः वासवदत्तायाः दुष्टवचनैः कटुकितानि श्रोत्राणि, सखयतु हृदुमधुरवचनी-
पन्थासः ।

(ख) इह काञ्चनमाले, अहम् ईदृशी कटुवचना ! आर्यवसन्तकः पुनः प्रिय-
वदः !

(ग) इताश्च, स्मरिष्यसि एतद् वचनम् ।

(घ) भो वयस्य, प्रेक्षस्व प्रेक्षस्व—एषः खलु कुपितकामिनीकपीलसन्निभः
पुर्वदिशं प्रकाशयन् उदितः भगवान् खगलाञ्जनः ।

1. कडु इदा कथा, संपदं.....महुरअणोब । 2. सरोवमपवार्यं । 3 कडु-
। 4. अपवार्यं । 5. सज्जं । 6. अपि च । 7. प्रकृतिजडत्वम् ।

कुतः—

किं पद्मस्य रुचिं न हन्ति नयनानन्दं विधत्ते न किं
 वृद्धिं वा भयकेतनस्य कुरुते नालोकमात्रेण किम् ?
 वल्लोन्दौ तव सत्ययं यदपरः शीतांशुरुज्जृम्भते
 दर्पः स्यादमृतेन चेदिह तवाप्यस्येव बिम्बाधरे ॥१३॥

(पातुमिच्छति)

वासवदत्ता—(सरोषमवगुण्ठनपटमपनीय) अज्जउत्त ! सच्चं एब्ब
 अहं साअरिआ ! तुमं उण साअरिओक्खित्तहिअओ सब्बं
 ज्जेब्ब साअरिआमअं पेक्खसि ! (क)

राजा—(दृष्ट्वा सर्वैलक्ष्यम् अपवार्य) हा धिक् ! कष्टम् ! कथं
 देवौ वासवदत्ता ! वयस्य ! किमेतत् ?

विदूषकः—(सविवादम्) भो बभ्रस्स ! किं अब्बरं ! अट्ठाणं
 जीविदसंसओ जादो एसो । (ख)

राजा—(उपविश्याच्चलिं वहा) प्रिये ! वासवदत्ते ! प्रसीद
 प्रसीद ।

वासवदत्ता—(तदभिमुखसमृष्टि निपातयन्ती) अज्जउत्त ! मा एब्बं
 भण । अस्सगदाइं एताइं अक्खराइं । (ग)

(क) आर्यपुत्र, सत्यमेवाहं सागरिका ! त्वं पुनः सागरिकीत्स्वित्तदयः सर्वम् एव
 सागरिकामयं प्रेक्षसे !

(ख) भो वयस्य, किमपरम् ! अस्माकं जीवितसंश्रयो जातः एषः ।

(ग) आर्यपुत्र, मा एषं भण । अस्मगतानि एतानि अक्षराणि ।

1. रुचं । 2. रज्जुद्वगतः ।

विदूषकः—(आत्मगतम्) किं दाणिं एतु विरभ्रइस्सं ? भोदु,
एब्बं दाव । (प्रकाशम्) भोदि ! महानुभावा कवु तुमं । ता
खमीअदु दाव एक्को अबराहो पिअवअस्सस्स । (क)

(क) किमिदानीमत्र विरचयिष्यामि । भवतु एवं तावत् । भवति, महानुभावा
खलु त्वम् । तत् चम्यतां तावत् एकः अपराधः प्रियवयस्यस्य ।

इताश्च नृत इति सोल्लुखनीतिः । इता आशा यस्य सः । यस्य आशा नास्ति स नृत
एव । कुपिताः याः कामिन्यः तासां कपोलसन्निभः आरक्त इत्यर्थः । मृगलान्कनः चन्द्रः ।
आरुह्येति । निशानाथः चन्द्रः । पुरस्तात् अये शैलशिखरं उदयाचलम् इत्यर्थः ।
आरुह्य । तव वदनेन अपहृतं चौरितं कान्तिसर्वस्वं सौन्दर्यान्वयं यस्य सः । तादृशः
सन् प्रतिकर्तुमिव प्रतीकारं कर्तुम् इव शैलशिखरम् उदयाचलम् आरुह्य (चन्द्रपत्ने)
ऊर्ध्वं करः ऊर्ध्वं कराः किरणाः यस्य सः अथवा (तपस्विपत्ने) ऊर्ध्वं उत्थीलितः हस्तः यस्य
सः स्थितः । यथा कश्चिद् अपहृतसर्वस्वः शत्रुमाहन्तुम् उच्चैः स्थानमारुह्य करमुत्थील्य
तिष्ठति, तथायं चन्द्रः त्वदवदनकान्त्या जितकान्तिः सन् तत्प्रतिचिकीर्षया उदयाचल-
मारुह्य स्वकरम् ऊर्ध्वं प्रेरयतीति आशयः । शैवानुप्राणितोत्प्रेषालङ्कारः । आध्या-
वृत्तम् ॥ १२ ॥

जडत्वम् मान्दं, जलरूपत्वं वा । चन्द्रस्य जलरूपत्वं पुराणप्रसिद्धम् । किं
पश्यस्यति । तव वक्त्रेन्दुः पश्यस्य किं रुचिं शोभां न हन्ति ? अपि तु हन्त्येव इत्यर्थः ।
नयनानन्दं किं न विधत्ते ? नयनमाह्लादयत्येव । आलीकमान्नेष दृष्टिमान्नेष भव-
केतनस्य मौनकेतनस्य कामदेवस्य इत्यर्थः । इह्मिं न कुरुते किम् ? करीत्येव । अथवा
भवकेतनस्य समुद्रस्य इह्मिं न कुरुते किम् ? चन्द्रोदयं समुद्रस्य इह्मिं भवतीति प्रकृति-
नियमात् । तव वक्त्रेन्दौ सति विद्यमाने यद् यस्मात् अयम् अपरः तन्मुखचन्द्रापेक्षया
अन्यः शीतायुः चन्द्रः उन्मृशते उदेति तत् सर्वथा व्यर्थमेव । अन्यतेन मे अत्यतमसौति
चन्द्रस्य दर्पः चेत् तदमृतम् तवापि बिम्बाधरं अस्येव । एवं पद्मकान्त्यादिहृन्नादि-
व्यापारं तन्मुखचन्द्रस्य पर्यामत्वात् पुनरस्य चन्द्रस्य तत्कार्यकरणार्थमुदयः सर्वथा तस्य
बुद्धिमान्दं प्रकाशयति । रूपकव्यतिरेकावलङ्कारौ । आर्द्रमुखविकीर्षितं वृत्तम् ॥ १२ ॥

অসম্ভবদয়ঃ অসমসনাঃ । জীবিতসংশয়ঃ জীবিত জীবনবিষয়ে সন্দেহঃ অগ্নিৰ অ্যাপার্ষণ
অনথা দেব্যা বধরূপঃ কৌঃপি দৃষ্টঃ বিধাস্বতঃ ইত্যর্থঃ । অম্বনাতানি সাগরিকা-
গতানি । মহালুভাভা মহান্ অনুভাবঃ প্রভাবঃ যস্যঃ সা । একঃ অপরাধঃ সাগরিকা-
সন্নিহপঃ ইত্যর্থঃ ।

Prose. তদ্বদনাপহতকান্তিসর্বস্বঃ নিম্নালাঘঃ প্রতিকর্শুন্ম্ ইব জড়কবঃ
শৈলশিখরম্ আকৃষ্টা স্থিতঃ ॥১২॥

(তব বক্রোদ্ভুঃ) পদস্য হুচি কিং ন হুচি ? ময়মানন্দং কিং ন বিধর্শনং ? আলোক-
মানোণ ভ্রমকীতনস্ব বা কিং ব্রজিং ন কুরুতে ? তব বক্রোদ্ভৌ সতি যদয়মপরঃ শীতায়ঃ
উজ্জ্বল্যতি (তত্) শ্বৈত্ পল্লভেত দর্পঃ স্যাৎ ইহ তবাপি বিম্বাধরৈ (ভত্) অস্ত্যেব ॥১৪॥

Beng. Trans. বিদূষক—আর্য্যে সাগরিকে, নির্ভয়ে আপনি প্রিয়বরস্তের সহিত
আলাপ করুন । আজও পর্য্যন্ত নিভা (নিরস্তর) ক্রুদ্বা দেবী বাসবদত্তার ককণবচন
প্রিয়বরস্তের কর্ণে দুইটী ঝালা-পালা চটয়াচে । এখন আলাপের মধুর বাক্যপ্রয়োগে
তুথ লাভ করুক ।

বাসবদত্তা—(অমুচ্চবরে—ক্রোধ ও ঙ্গবৎ হাতের সহিত) ঝালা কাকনমালে, অঃনি
কি এমনই কটুভাবিনী ! আর আর্ধ্য বসন্তক বৃক্ষি খুঁবই প্রিয়বদ !

কাকনমালা—(অমুচ্চবরে অকুলি প্রদর্শনপূর্ব্বক ভৎসনা করিয়া) হতভাগা, এই বাকা
তোমাকে (পারে) স্মরণ করিতে হইবে ।

বিদূষক—(দেখিয়া) হে বরস্ত, দেখুন দেখুন—কুপিত কামিনীর কপোলদেশের স্তায়
(আরক্তবর্ণ) মৃগাক পূর্ব্বদিক্কে আলোকিত করিয়া উদ্ভিত হইয়াছেন ।

রাজা—(অবলোকন করিয়া) প্রিয়ে দেখ, দেখ, তোমার বদনের দ্বারা তাহার সমস্ত
শোভা অগস্ত হওয়ায় নিশাপতি চন্দ্র যেন প্রতীকার করিবার ইচ্ছায় শৈলশিখরে
আরোহণ করিয়া উর্দ্ধদিকে কর (কিরণ) প্রসারিতকরতঃ সম্মুখে বিরাজমান
রহিয়াছেন ॥ ১২ ॥

প্রিয়ে, এই চন্দ্র উদ্ভিত হইয়া কি নিজের জড়ত্বের পরিচয় দেন নাই ? কেননা,—তোমার
বদনচন্দ্র কি পদ্মের শোভা বিনষ্ট করিতে পারে না ? নয়নের কি আনন্দ বিধান করিতে
পারে না ? অথবা দর্শনমাত্রেই মীনকেতনের (সমুদ্রের অথবা কায়ের) বুদ্ধি সাধন
করিতে পারে না ? তবে তোমার মুখশলী বিচ্যমান থাকিতে এই যে অপর একটি চন্দ্র উদ্ভিত

হইল—বদি তাহার অমৃত আছে বলিয়া অহংকার থাকে, তাহা হইলে তোমার বিশ্বাসেরও ত তাহা বিঘ্নমান রহিয়াছে। ১৩। (অধরপানে উদ্ধত)

N. B. সর্বদা পথের শোভাহরণাদি বাহা চন্দের কাধা, তাহা তোমার মুখচন্দের দ্বারা সম্পন্ন হওয়ায় বর্তমানে উদিত চন্দের কোনও সার্থকতা নাই। ইহাতেই এই চন্দের জড়ত্বের প্রমাণ প্রকাশ পাইয়াছে।

বাসবদত্তা—(গোপে অবগুষ্ঠন খুলিয়া) আত্মপুত্র, সত্যই আমি সাগরিকা। আর আপনি সাগরিকা দ্বারা বিক্ষিপ্তচিত্ত হওয়ায় সকলপদার্থই সাগরিকাময় দেখিতেছেন।

রাজা—(সনিম্নে লক্ষ্য করিয়া অনুচ্চস্বরে) হায়, কি সর্বনাশ ! এষে দেবী বাসবদত্তা ! বয়স্ত, একি "

বিদূষক—হে বয়স্ত, অপর আর কি ? আমাদের জীবনসংশয় উপস্থিত হইল।

রাজা—(উপবেশন করিয়া করজোড়ে) প্রিয়ে বাসবদত্তে ! প্রসন্ন হও।

বাসবদত্তা—(তাঁহার দিকে চাতিয়া অশ্রু ফেলিতে ফেলিতে) আত্মপুত্র, এইরূপ বলিবেন না। এই সমস্ত কথাই অশ্রু শ্রীলোকের উপযোগী।

বিদূষক—(বগত) আমি এখন কি মিথ্যা রচনা করিব ? যাই হোক্, এইরূপ বলি। (প্রকাবে) আপনি মহাপ্রভাবসম্পন্ন। প্রিয়বয়স্তের এই প্রথম অপরাধ ক্ষমা করুন।

Eng. Trans.* Jester—Come, madam Śāgarika, speak to my friend without reserve (fearlessly). He has had the harsh tones of the constantly angry Queen Vāsavadattā grating in his ears even today. Let those ears be now regaled with the melody of (your) sweet words.

Vāsava—(Apart—with an angry smile) Oh Kānchanamālā, am I accustomed to speak so harshly ! Worthy Vasantaka is indeed very sweet-tongued !

Kānchanamālā—(Apart and threatening with her forefinger) O unfortunate fellow, you will have to recollect this speech (with repentance).

jester- See my friend, the deer-marked deity with the lustre of the cheeks of a resentful amorous lady is up over-flooding the eastern direction with light.

King—(Looking wistfully) See my love, the lord of the night, being deprived of his entire wealth of radiance through your face, now stands upon the mountain-crest scattering his rays upwards as if with a view to taking vengeance (upon you). 12.

But, my beloved, rising up has he not displayed his foolishness ? For,—

Does not your countenance put to shade the beauty of the lotus ? Does it not diffuse delight to the eyes ? Does it not cause the increase (swelling) of the influence of the fish-bannered god (or of ocean) ? Now, inspite of the existence of your moon-like face, there arises another moon. If there is (in him) any pride of (possessing the) nectar, the same is also here in your lips. (Attempts to kiss)

Vásavadattá—(Throwing off her veil with anger) My lord, believe me still to be Sāgarikā truly ! You have your heart agitated with the thought of Sāgarikā and consequently behold Sāgarikā in everything !

King—(Looking with wonder—apart) Oh fie ! Alas, how now, it is Queen Vásavanattá herself ! What is this, my friend !

Jester—(Sorrowfully) My friend, what more ? My life is in jeopardy now.

King—(Sitting down with folded hands) My beloved Vásavadattá, be pleased, be pleased,

Vásavadattá—(Shedding tears—facing him) My lord, address not thus to me. These words are in reference to another woman.

Jester—(To himself) What shall I now think out (manufacture) ? Well, let it be thus. (Aloud) Nay, madam, you are of a noble nature ; so it behoves you to forgive this first offence of my dear friend.

वासवदत्ता—अञ्ज वसंतम् ! । शं पदमसंगमे विग्नं करं-
तीए मए ज्जेब्ब एदस्य अबरहं । (क)

राजा—“एवं प्रत्यक्षदृष्टव्यलीकः किं ब्रवीमि !

तथापि विज्ञापयामि—

आतान्त्रतामपनयामि विवर्णं^१ एष
लाक्षाकृतां चरणयोस्तव देवि मूर्ध्नि ।
कोपोपरागजनितां तु मुखेन्दुबिम्बे
हस्तं^२ क्षमो यदि परं करुणा मयि स्यात् ॥१४॥

(इति पादयोः पतति)

वासवदत्ता—(हस्तेन वारयन्ती) अञ्जउत्त ! उट्टेहि उट्टेहि ।
णिक्कज्जो क्व, एसो जणो जो अञ्जउत्तस्स ईदिसं हिअअं
जाणिअ पुणोवि कुप्पदि ! ता सुहं चिट्ठदु अञ्जउत्तो । अहं
गमिस्सं । (ख)

(इति गन्तुमिच्छति)

काञ्चनमाला—भट्टिणि ! करेहि से पसादं । एब्बं चरण-

(क) आर्यवसन्तक, ननु प्रथमसङ्गमे विग्नं कुर्वन्त्या मया एव एतस्य
अपराह्णम् ।

(ख) आर्यपुत्र, उत्तिष्ठ उत्तिष्ठ । निर्लज्जः खलु एष जनी य आर्यपुत्रस्य
ईदृशं हृदयं ज्ञात्वा पुनरपि कुप्यति ! तत् सुखं तिष्ठतु आर्यपुत्रः । अहं
गमिष्यामि ।

पङ्क्तिं महाराजं उज्जिभ्य गदाय देवीय अबस्सं पच्छादावेण
होदब्बं । (क)

वासवदत्ता—अवेहि अपङ्क्तिदे ! कुदो एत्थ पसादस्स पच्छा-
दावस्स वा कारणं ! ता एहि गच्छंछ । (ख)

(इति निष्कार्ग)

राजा—देवि ! प्रसीद प्रसीद । (आतामतामित्यादि पुनः पर्यति)

विदूषकः—भो उट्ठेहि । गदा मा वासवदत्ता देवी । ता
कोम एत्थ अरस्सुदित्तं करेमि ? (ग)

राजा—(मुखमुन्नम्य ¹⁾) कथम् ! अकृत्वैव प्रसादं गता देवी ?

विदूषकः—ए किदो कहं पसादो ?—जं अज्जवि अकवट-
सरीरा चिट्ठं ! (घ)

राजा—धिङ् मूर्ख ! किमेवमुपहससि माम् ? ननु त्वत्-
कृत एवायमापतितोऽस्माकमनर्थक्रमः ² ।

(क) भर्त्ति, कुरु अस्य प्रसादम् । एवं चरणपतितं महाराजम् उज्जिभ्य गतायाः
देव्याः अवश्यं पश्चात्तापेन भवितव्यम् ।

(ख) अपेहि अपङ्क्तिदे ! कुतोऽत्र प्रसादस्य पश्चात्तापस्य वा कारणं ? तदेहि,
गच्छावः ।

(ग) भो उत्तिष्ठ, गता सा वासवदत्ता देवी । तत् कस्माद् अत्र अरस्सुदित्तं
करोषि ?

(घ) न कृतः कथं प्रसादः ?—यदद्यापि अक्षतशरीरास्तिष्ठामः ।

यतः

समाकृता प्रीतिः प्रणयबहुमानादनुदिनं
व्यलीकं वीक्ष्य दं कृतमकृतपूर्वं खलु मया ।
प्रिया मुञ्चत्यद्य स्फुटमसहना जीवितमसौ
प्रकृष्टस्य प्रेम्नः खलितमविषह्यं हि भवति ॥१५॥

प्रत्यक्ष दृष्ट व्यलीकम् अप्रियकार्यं येन सः । अहम् इत्यर्थः । प्रत्यक्षम् अपराधं
कृत्वा तन्निराकरणाय किं ब्रवीमीत्यर्थः । विवर्णः विगतः वर्णः कान्ति यस्य सः लज्जया-
पगतकान्तिरित्यर्थः । अथवा अहं विवर्णः नीचवत् कृतमितकार्यं करणादित्यर्थः ।
'विवर्णः पासरो नीचः ।

आतासतामिति । लाक्षाकृताम् अलक्षककृताम् आतासता लौहित्यं मूढः । शिर-
स्वर्षणेन इत्यर्थः । अपनयामि दूरीकरोमि । मुखेन्दुबिम्बं मुखचन्द्रबिम्बे कीपीपरागजनिता
कौपिनः कृतं य उपरागः लौहित्यं (गहणं वा) तेन कृताम् आतासता कर्तुं क्षमः यदि
मयि तं करुणा स्यात् । इदानीं प्रसादनार्थं चरणयोः तं शिरसि विलुठामि, पश्चात् अनेन
प्रकारेण तं करुणा भवति चेत् तदानीं जातस्पर्शः सन् मुखं ते चूषामि । वसन्तातलक-
वत्तमं ॥ १४॥

अपण्डितं अनभिज्ञं । समाकृतं ति । अनुदिनं बहुमानात् सत्कारात् प्रीतिः
समाकृता विवर्णिता । इदं मया अकृतपूर्वम् व्यलीकम् अप्रियकार्यं कृतं वीक्ष्य व्यलीकम्
असह्य असह्यना असहिष्णु सतौ प्रिया जीवितं प्राणान् मुञ्चति त्यज्यति । भविष्यत्-
सामोर्ध्यं वर्तमानत्वम् । हि यस्मात् प्रकृष्टस्य चातिशयस्य प्रेम्नः प्रणयस्य खलितं प्रसादः
अविषह्य असह्य भवति । शिखरिणी हृत्तम् ॥१५॥

Prose order .—देवि, विवर्ण एषः अहं लाक्षाकृता तव चरणयोः आतासता
मूढः । अपनयामि । मुखेन्दुबिम्बं न कौपीपरागजनिता (आतासता) कर्तुं क्षमः यदि
मयि (ते) परं करुणा स्यात् ॥१४॥

प्रणयबहुमानात् अनुदिनं प्रीतिः समाकृता । मया अकृतपूर्वम् इदं व्यलीकं कृतं

বীজ্য অসী অসুখনা প্রিয়া স্রুটং জীবিতম্ অদ্য মুশ্চতি । প্রজ্ঞপ্তস্য প্রেমঃ হি অলজিতম্
অবিদ্বজ্ঞং ভবতি ॥১৭॥

Beng. Trans. আর্থা বসন্তক, প্রথম সমাগমে বিদ্র উৎপাদনে আমিই ইঁহার প্রতি
অপরাধ করিয়াছি ।

রাজা—এইরূপে প্রত্যক্ষতঃ অপরিহার্য করিয়া আর আমার কি বলিবার আছে ?
তবুও বলিতেছি—

দেবি, বিবর্ণ (নীচ অথবা অপরাধী) আমি নিজের মস্তকের দ্বারা তোমার চরণদ্বয়ের
অলঙ্কৃতজনিত অকর্ণিমা এখনই অপনীত করিব । কিন্তু তোমার মুখচন্দ্রে ক্রোধমস্পক-
বশতঃ যে অকর্ণিমা রহিয়াছে, যদি তোমার আমার উপর অতিশয় করুণা হয় তাহা হইলে
তাহাও অপনয়ন করিতে পারি । ১৪ ।

(পাদযুগলে পতন)

বাসবদত্তা—(হস্ত দ্বারা বাসন করিয়া) আর্থাপুত্র, উঠুন, উঠুন । আর্থাপুত্রের ঈদৃশ
অন্তঃকরণ জানিয়াও যে পুনরায় কুপিত হইবে সে নিশ্চয়ই নির্ভাজ ! আর্থাপুত্র, আপনি
স্থখে থাকুন, আমি বাইতেছি ।

(বাইতে উদ্যত)

কাকনমালা—দেবি ! ইঁহার প্রতি অনুগ্রহ করুন । চরণপতিত মহারাজকে পরিত্যাগ
করিয়া চলিয়া গেলে আপনাকে পশ্চাতে অনুতাপ করিতে হইবে ।

বাসবদত্তা—দূর হ, অনভিজ্ঞে ! এই বিষয়ে অনুগ্রহ বা পশ্চাত্তাপের কারণ কি
আছে ? তা আর, বাই ।

(উভয়ে নিষ্ফাস্ত)

রাজা—দেবি, এসব হও । (পুনরায় আভ্যন্তরীণ ইত্যাদি শ্লোক পাঠ করিলেন)

বিদূষক—বসন্ত, উঠুন । দেবী বাসবদত্তা চলিয়া গিয়াছেন । আপনি এখানে
অরণ্যে যৌবন করিতেছেন কেন ?

রাজা—(মুখ তুলিয়া) কি ! দেবী আমার প্রতি অনুগ্রহ না করিয়াই চলিয়া
গিয়াছেন !

বিদূষক—আমরা বধন এখনও অকৃতশরীরে বিস্ত্রবান রহিয়াছি, তখন অনুগ্রহ
করেন নাই বা কিরূপে ?

রাজা—কি মূৰ্খ? আমাকে এইরূপ উপহাস করিতেছ কেন? তোমার জন্মই এই অনর্থপরম্পরা সম্বন্ধিত হইল। কেননা---

অমুদিন প্রণয়গোরবে ঈতি বিবদ্ধিত হইয়াছে। পূৰ্বে করি নাই এইরূপ অপ্রিয় কার্য আমাকে (আজ) করিতে দেখিয়া অসহিষ্ণু প্রিয়া নিশ্চয়ই আজ জীবন পরিত্যাগ করিবেন। কারণ প্রগাঢ় প্রেমের মধ্যে প্রমাদ অতিশয় অসহনীয় হইয়া উঠে।

Eng. Trans. Vāsava. Worthy Vasantaka ! I think it is I who have given offence to him by causing obstruction in this first union.

King. What shall I say when I myself have done this undesirable thing in your very presence? But still I state—

Oh Queen, discoloured as I am (through shame and guilt), I shall remove the reddish hue of your feet caused by lac-dye with my head (forehead). But as regards the reddishness caused by the contact of anger in your moon-like face, I can remove that (also), if only there be excessive compassion on me . 14.

(Falls at her feet)

Vāsava. (Interrupting with her hand) Rise up my lord, rise up. A shameless (unreasonable) person that must be, who knowing such an attitude of mind of my lord, becomes angry again ! Stay at ease, my lord, I take my leave. (Wants to go)

Kānchanamālā Madam, be merciful unto him. I am sure if your ladyship departs, disregarding His Majesty fallen at your feet in such a plight, yon will have to repent it hereafter.

Vāsavadattā. Away, you foolish girl ! What reason is here for mercy or repentance ? So, come, let us go.

(Both exeunt)

King—Queen, be pleased (Repeats the shloka আত্ম-অত্যাশ etc.)

Jester. Oh, get up. That Queen Vasavadattā is gone. Then why are you weeping in wilderness here ?

King. (Raising his face) What ? The Queen has gone without showing her favour ?

Jester. How (can I say that) she has not shown her favour as we remain with our limbs still unimpaired !

King. Out, you simpleton ! Do you make a jest of this with me ? It is for you that this series of untoward incidents has come to pass. For--

For long our affection has grown due to high regard towards our love. Observing this unpleasant fault (guilt) done today by me, that had never been done before, my beloved, unable to endure, will certainly give up her life ; as any transgression (slip) in well developed love becomes unbearable. 15.

विदूषकः—भो ! रुद्धा देवी । दाब न जाणीअदि किं करिस्सदित्ति । साअरिआए उण जीविदं दुक्करन्ति तक्केमि । (क)

राजा—वयस्य ! अहमप्येवं चिन्तयामि । हा प्रिये, सागरिकि !

(ततः प्रविशति वासवदत्ताविश्वधारिणी सागरिका)

सागरिका —(सोढं गम्) दिट्ठिआ, इमिणा विरड्ददेवीवेसेण इमादो संगीदशालादो णिक्कमन्ती न केनापि लक्खिदद्धि । ता दाणिं एत्थ किं करिस्सं ? (इति सखं चिन्तयति) (ख)

(क) भो ! रुद्धा देवी । तावत् न ज्ञायते किं करिष्यति इति । सागरिकायाः पुनः जीवितं दुष्करमिति तर्कयामि ।

(ख) दिष्टा अनेन विरचितेन देवीविशेन अस्याः 'सङ्गीतशालायाः निष्क्रामन्ती न केनापि लक्षिताभिः । तदिदानीमत्र किं करिष्यामि ?

विदूषकः—भो ! किं मूढो बिअ चिट्ठसि ? चिंतहि एत्थ पडिआरं । (क)

राजा—वयस्य ! तदेव चिन्तयामि । देवीप्रसादं मुक्ता नान्यमुपायं पश्यामि । तदेहि । तत्रैव गच्छावः ।

(इति परिक्रामतः)

मागरिका— माम् विमृश्य) वरं दाणिं सअं ज्जेब्ब अत्ताणअं उब्बं धिअ उबरदा भविस्सं, जेण ण उण जाणिदमंकदवुत्तं— ताए देवीए सुमंगदा बिअ परिभूदहि । ता जाव अहं असोअ- पाटवटले गदुअ जधाममौहिदं करिस्सं । (ख)

(इति परिक्रामति)

विदूषकः (आकर्ण्य) चिट्ठ दाव, चिट्ठ । गां पदसहो सुणी- अदि । जानामि कदापि गहिदपच्चादावा पुणीवि देवी आअदा भवे । (ग)

राजा— वयस्य ! महानुभावा खलु देवी । कदाचिदेव- मपि स्यात् : . तत्त्वरितं निरूपय” ।

विदूषकः—जं भवं आणवेदि । (घ)

(इति निष्क्रामति)

(क) भोः, किं मूढ इव तिष्ठसि, चिन्तय अत्र प्रतीकारम् ।

(ख) वरमिदानीं स्वयमेव आत्मानम् उद्धृत्य उपरता भविष्यामि, येन न पुनः क्षातसङ्कं तत्रचान्तया देव्या संसृजता इव परिभूतामि । तद् यावदहम् अशोकपादपतले गत्वा यथासमौहितं करिष्यामि ।

(ग) तिष्ठ तावत्, तिष्ठ । ननु पदशब्दः श्रूयते । जानामि, कदापि गृहीत- पश्चात्तापा पुनरपि देवी आगता भवेत् ।

(घ) यद् भवान् आज्ञापयति ।

1. चिट्ठ भो । 2. निरूप्यताम् ।

सागरिका—(उपसृत्य) ता जाब इमाए माहबीलदाए पासं
बिरहअ असोअपाअवे अप्पाणअं उब्बंधिअ बाबादेमि ।
(इति लतापाशं रचयन्ती) हा ताद ! हा अन्व ! एसा दाणिं अहं
अणाहा असरणा बिबज्जामि मंदभाइणी ! (क)

(इति कण्ठे लतापाशम् अर्पयन्ती)

विदूषकः—(विलोक्य) का उण एसा ! कहं उण देवी
बासबदत्ता । (ससन्नमुखाः) भो वयस्स ! परिस्ताहि परिस्ताहि ।
एसा क्खु देवी बासबदत्ता अप्पाणं उब्बंधिअ बाबादेति । (ख)

राजा—(ससन्नमुपसृत्य) कासौ कासौ ?

विदूषकः—णं एसा । (ग)

राजा—(कण्ठात् पाशमपनयन्) अयि साहसकारिणि ! किमिद-
मकार्यं क्रियते ?—

मम कण्ठगताः प्राणाः पाशे कण्ठस्थिते तव ।

अतः स्वार्थप्रयत्नोऽयं त्यज्यतां साहसं प्रिये ॥१६॥

(क) तद् यावदनया माघबीलतया पाशं विरह्य अशोकपादपे आत्मानम् उब्बन्ना
व्यापादयामि । हा तात ! हा अन्व ! एसा इदानीमहम् अनाथा अशरणा विपद्ये
मन्दभागिनी !

(ख) का पुनरेवा ! कथं पुनः देवी बासबदत्ता ! भो वयस्स, परित्रायस्व
परित्रायस्व । एसा खलु देवी बासबदत्ता आत्मानम् उब्बन्ना व्यापादयति ।

(ग) ननु एवा ।

যথাসমীহিতং যথ্যসিতম্ । উদ্ব্যাস উদ্ব্যসনেন ইত্যর্থঃ । ব্যাপাদ্যামি হুনিষ্যামি ।
মমেনি । তব কণ্ঠস্থিতং পাশং রজ্জ্বান্ মম প্রাণাঃ কণ্ঠগতাঃ অহং মতপ্রায় এব । অন্তঃ
অব্যাস্ কারণাদ্ অয়ং স্বার্থপ্রযত্নঃ স্বার্থাত্ স্বার্থহঁতীঃ নিজপ্রাণরক্ষার্থম্ ইত্যর্থঃ, অয়ং
প্রযত্নঃ চেষ্টা ত্বৎপ্রাণনাশনিবারণরূপা ইত্যর্থঃ । ত্বয়ি জীবিতং সতি অহমপি জীবামি ।
অন্তা মমৈব প্রাণরক্ষার্থং তব পাশমুন্মীচয়িতুমুত্সর্হ ইত্যবধারণ ইত্যর্থঃ । সাহসং
সহসাহসং যত্ কার্য্যং হুতকারিতয়া তদেব সাহসম্ । অত অসহস্বলঙ্কারঃ কার্য্য-
কারণযৌৰ্ভিন্নদেশস্থিতত্বাত্ । পাশস্য কারণত্বং, প্রাণানাং চ কণ্ঠগতত্বাত্
কার্য্যত্বম্ ॥ ১৬ ॥

অন্য প্রামাণ্য নাম কার্য্যস্য তৃতীয়া অবস্থা । [সাহিত্যদ্রষ্টব্যম্]

Prose order—প্রিয় ! পাশ তব কণ্ঠগতে মম প্রাণাঃ কণ্ঠগতাঃ ।

অন্তঃ অয়ং স্বার্থপ্রযত্নঃ (পাঠান্তর—স্বার্থঃ প্রযত্নঃ) ; সাহসং ত্বজ্যতাম্ ॥ ১৬ ॥

Beng. Trans. বসন্তক—হে বরষা, দেবী অত্যন্ত ক্রুদ্ধা হইয়াছেন । জানি না,
তিনি কি করিবেন ; কিন্তু সাগরিকার জীবন অত্যন্ত দুঃকর হইয়া উঠিল বলিয়া অনুমান
করিতেছি ।

রাজা—বরষা, আমিও ঐরূপ ভাবিতেছি । হা! প্রিয়ে সাগরিকে !

(বাসবদত্তার বেশধারিণী সাগরিকার প্রবেশ)

সাগরিকা—(সৌম্বেগে) এই দেবীবেশ পরিধান করিয়া এই সন্নীতশালা হইতে
নিগত হইয়া আসিবার সময় ভাগ্যে আমাকে কেহ দেখিতে পায় নাই ! তাহা হইলে
এখন এখানে কি করি :

(শাশ্রুনেত্রে চিন্তা করিতে লাগিলেন)

বিদূষক—ভো ! আপনি বোকার মত বসিয়া আছেন কেন ? এ বিষয়ে প্রতীকার
চিন্তা করুন ।

রাজা—বরষা, আমিও উহাই চিন্তা করিতেছি । দেবীর অনুগ্রহ ছাড়া অশু কোন
উপায় দেখিতেছি না । তাহা হইলে এস, সেখানেই বাই ।

(উভয়ের পরিক্রমণ)

সাগরিকা—(শাশ্রুনেত্রে চিন্তা করিয়া) বরং এখন নিজেই উদ্ভবনের দ্বারা প্রাণত্যাগ
করিব ; তাহা হইলে সৰ্ব্বোত্তম বৃত্তান্ত জানিতে পারিরা দেবী হৃদয়তাকে ব্লেপ

অপমানিত করিয়াছেন, আমাকে সেইরূপ চটতে হইবে না। এখন তাহা হইলে অশেষ-
বৃক্ষতলে বাটয়া ঝঞ্ঝিত সাধন করি।

(পরিক্রমণ করিলেন)

বিদূষক—(শুনিয়া) পামুন, পামুন, ম'শায়। এই যে শদশব্দ শুনা বাটতেছে !
আমি জানি, হয়ত বা কখনও পশ্চাৎ অন্ততাপ করিয়া দেবী আবার আঁসিয়া
থাকিতেও পারেন।

রাজা—বরষ, দেবী মহানুভাবা। হয়ত কখনও এটি রক্ষা হইতেও পারে ; অন্তরঃ
লীলা নির্ণয় কর।

বিদূষক—আপনার যেকোন আদেশ।

(সিজ্ঞাস্ত)

সাগরিকা—(অগ্রসর হইয়া) তাহা হইলে এই মাধবীলতার পাশ তৈয়ারী করিয়া
উদ্ধকনে আঁসাইতা করি। (লতাপাশ রচনা করিয়া) হা পিতা ! হা মাতা !
আমি মন্দভাগিনী আজ অনাপা ও নিরাশ্রয়া হইয়া প্রাণত্যাগ করিতেছি।

(কণ্ঠে লতাপাশ দিয়া)

বিদূষক—(অবলোকন করিয়া) উনি আবার কে ? এঁকি দেবী বাসবদত্তা !
(বাস্তবাবে উচ্চস্বরে) হে বরষ, রক্ষা করুন। এই যে দেবী বাসবদত্তা উদ্ধকনে আঁসাইতা
করিতেছেন।

রাজা—(সসম্মখে আসিয়া) কট, কট, কোণায় তিনি ?

বিদূষক—এই যে তিনি।

রাজা—(কণ্ঠ হইতে পাশ খুলিয়া) অগ্নি সাহসিকে, এই ছুরক কায়া করিতেছ কেন ?
—তোমার কণ্ঠে পাশ অর্পিত হওয়ার আমার প্রাণ কণ্ঠাগত হইয়াছে ! সেই হেতু বাথেব
জন্তই (নিজ প্রাণরক্ষার জন্তই) এই প্রবৃত্ত (তোমার প্রাণরক্ষার চেষ্টা)। হে প্রিয়ে, এ
দুঃসাহসিক কর্ম পরিত্যাগ কর। ১৬।

Eng. Trans.—Jester—Oh friend, the Queen is angry ;
as to what she will do, that is by no means certain. I think
Sagarika's life would be made impossible.

King.—I, too, was thinking thus, my friend. Oh my beloved Sāgarikā !

(Then enters Sāgarikā in the guise of the Queen)

Sāgarikā—(Anxiously) I have luckily got clear of the music-hall and have come so far in this disguise of the Queen and have not been observed by anybody. But what shall I do now : (Thinks with tearful eyes)

Jester—Hallo, why are you sitting like a fool ? Think out some remedy.

King—I have been thinking of it, my friend. There is no other way out but to secure the favour of the Queen. So, come. Let us be there.

(Both walk round)

Sāgarikā—(Thinking with tears in her eyes) It is better that I should put an end at once to my own life by hanging. Then like Susangatā I shall not have to submit to the insult of the Queen who has come to know all about the assignation. Now, I shall go to this Ashoka tree and do what I have conceived in my mind. (She goes round)

Jester—(Hearing) Stop ! Surely sounds of footsteps are heard. I know, perhaps the Queen having repented might have come back again.

King—She is a lady of noble spirit ; sometimes it may be so even. So be quick and ascertain.

Jester—As Your Majesty commands. (Exit)

Sāgarikā—(Approaching) Now, I shall hang myself to death by a noose made of this Mādhavi creeper. (Forming the noose with the creeper) Ah father ! Ah mother ! thus unbefriended and unsheltered I terminate my miserable existence (lit : I die, hapless that I am.) (Fastening the noose around her neck)

Jester—(Looking) Now, who can she be ! Ha ! Queen

Vāsavadattī ! (In haste and loudly) Oh friend, save save ! here Vāsavadattī is destroying herself by hanging.

King—(Advancing hastily) Where —where is she ?

Jester—Verily, here is she.

King—(Tearing the noose off her neck) O daring one, what horrid (rash) act is this being done ? My own life trembles in my throat when the noose is on thy neck. So, this endeavour is for (my) own self. Forgo such desperate act, my beloved ! 16.

सागरिका—(राजानं दृष्ट्वा) 'अयि ! कथं एसो भट्टा !
(सहर्षमात्मगतम्) जं सच्चं एणं पेक्खिअ पुणोवि मे जीविदाहिलासो
संबुत्तो । अहवा, एणं पेक्खिअ कदत्या भविअ सुहं अप्पाणअं
उब्बंधिअ जीविदं परिच्चइस्सं । (प्रकाशम्) मुंचदु मुंचदु मं
भट्टा । पराहीणो क्व, अअं जणो ण उण ईदिसं अवसरं मरिदुं
पावेदि^१ । तुमं पि देवीए मा अप्पाणं अवराहिणं करेसि ।
(इति पुनः कण्ठे पाशं दातुम् इच्छति) (क)

राजा—(^३निर्दय सहर्षम्) कथं प्रिया मे सागरिका ! (इति
कण्ठात् पाशमाचिष्य)

॥ अलमलममुना ते साहसेनेदृशेन^१

त्वरितमयि विमुञ्च त्वं लतापाशमेनम् ।

(क) अयि, कथमेव भर्ता ! यत् सत्यम् एनं प्रेक्ष्य पुनरपि मे जीविताभिलाषः
मंडलः । अथवा एनं प्रेक्ष्य कृतार्था भूत्वा सुखमात्मानम् उद्वेष्ट्य जीवितं परित्यज्यामि ।
मुञ्चतु मुञ्चतु मां भर्ता । पराधीनः खलु अयं जनः न पुनः ईदृशं अवसरं मर्तुं
प्राप्नोति । त्वमपि देव्याः मा आत्मानम् अपराधिनं कुरु ।

1. अश्ली । 2. न दृश्यते पुस्तकान्तरे । 3. निर्वेष्ट्य सहर्षमात्मगतम् ।
4. अलमलमतिमात्रं साहसेनामुना ते ।

चलितमपि निरोद्धुं जीवितं जीवितेशे !

क्षणमिह^१ मम कण्ठे बाहुपाशं निधेहि ॥१७॥

(इति बाहुपाशमाधिष्य कण्ठे स्पर्शसुखमभिनीय विदूषकं प्रति) सखे ! इय-
मनन्त्रा वृष्टिः !

विदूषकः—भो ! एब्बं खेदं, जइ अकालबादावली भबिअ
ण आआदि देवी वासवदत्ता ! (क)

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वासवदत्ता—हंजे कंचणमाले ! तं तथा चरणपडिअं अज्ज-
उत्तं अबहीरिअ आअच्छंतीए मए अदिणिठ्ठुरं किदं । ता
दाणिं सअं ज्जेब्ब गदुअ अज्जउत्तं अणुणइस्सं । (ख)

काञ्चनमाला—का अस्मा देवीं बज्जिअ एब्बं भणिदुं
जाणादि ? वरं सो “एब्बं देवी दुज्जणी होदु, ण उण देवी !
ता एदु एदु देवी । (ग)

(इति परिक्रामतः)

(क) भोः, एवं निवेदं, यदि अकालवातावली भूत्वा न आयाति देवी वासवदत्ता ।

(ख) इहै काञ्चनमाले, तं तथा चरणपतितम् आर्यपुत्रम् अवधीष्य (अवधीरयित्वा)
आगच्छन्त्या मया अतिनिष्ठुरं कृतम् । तदिदानीं स्वयमेव गत्वा आर्यपुत्रम्
अनुनेष्यामि ।

(ग) का अन्धा देवीं वर्जयित्वा एवं भणितुं जानाति ? वरं स एवं (एव) देवी
दुर्जनी भवतु, न पुनर्देवी ! तदेत एतु देवी ।

अयि जीवितेशे प्राणानामधीश्वरि, अमुना पाशबन्धनरूपेण ते साहसिण वलात्कारकृत-
कार्येण चलं न प्रयोजनम् । त्वम एतं लतापाशं मुञ्च परित्यज । मम चलितं ममनी-

‘অমৃতং জীবিতং নিরীকৃতং’ গমনাৎ স্বয়মধিতুং বাহুপাশং বাহুবল্যনং যশং নিবেদিত্ব। লতাপাশং পরিত্যজ্য বাহুপাশং মে কথং নিবেদিত্ব মম জীবিতং বাহুপাশিনাশ্বত্বং সত্ সংরক্ষিতং স্যাৎ।
মালিনীহন্তম্ ॥১৩॥

অন্যথা অশ্বশূন্যে মেঘরহিতা ইতি যাবৎ। অকালবাতাবলী ইত্যাডি। ইদং পতাকা-
স্থানম্। তদানীমেব আগতা দেবী।

Prose order—অধি জীবিতং, অমুনা তে অতিমাত্রসাহসেন অলম্। তং
তরিতম্ এনং লতাপাশং মুখ্য। মম অলিতমপি জীবিতং নিরীকৃতম্ ইহ কথং বাহুপাশং
‘অন’ নিবেদিত্ব ॥১৩॥

Beng. Trans. সাগরিকা—(রাজাকে দেখিয়া) আরে এ যে মহারাজ! (সহস্র-
—আশ্চর্যত) সত্যি আজ ইংহাকে দেখিয়া আমার আবার বাঁচিবার জন্ত ইচ্ছা হইতেছে।
অনবা, ইংহার দর্শনে কৃতার্থ হইয়া উৎকণ্ঠে হৃদে প্রাণতাগ করিব। (প্রকাশে) চাড়ুন
চাড়ুন আমায়, মহারাজ! আমি পরাধীন, মরিবার আর এমন সুযোগ পাইব না।
আপনিও দেবীর নিকট নিজেই অপরাধী করিবেন না।

(এই বলিয়া পুনরায় কণ্ঠে পাশবন্ধন দিতে উদ্যত হইলেন)

রাজা—(আনন্দের সহিত দেখিয়া) এ কি! এ যে আমার প্রিয়া সাগরিকা! (কণ্ঠে
হইতে পাশ উন্মোচন করিয়া) অগ্নি প্রাণেশ্বর! তোমার এইরূপ অতিমাত্র দুঃসাহসিক
কাণ্ড করিবার কোন প্রয়োজন নাই। এই লতাবন্ধন সম্বন্ধ পবিত্রতাগ কর। আমার
গমনোন্মুখ প্রাণকে রক্ষা করিবার নিমিত্ত কণ্ঠের জন্ত আমার এই কণ্ঠে বাহুপাশ
হ্রাসন কর। ১৭।

(নিজ কণ্ঠে বাহুপাশ বন্ধন করিয়া স্পর্শস্থ অমুত্তর করিতে করিতে বিদূষকের প্রতি)
বহুশ্র, এ যে বিনা মেঘে বৃষ্টি (মেঘ না চাহিতে জল)।

বিদূষক—হী, তাহাই বটে, যদি অবশ্য দেবী বাসবদত্তা অকাল-বাতাবলী হইয়া না
আসেন।

(কাঞ্চনমালা ও বাসবদত্তার প্রবেশ)

বাসবদত্তা—অগ্নি কাঞ্চনমালা, সেইরূপে আমার চরণতলে নিশ্চিহ্ন আর্ঘ্যপুত্রকে
অবহেলা করতঃ চলিয়া আসিয়া অভিশপ্ত নিষ্ঠুর কার্য্য করিয়াছি। এখন নিজে গিয়াই
আর্ঘ্যপুত্রকে অমুনয় করিব।

কাকনমালা—দেবী বাতীত অস্ত্র কে এইরূপ বলিতে জানে? বরং মহারাজই দুর্জন হউন, কিন্তু তথাপি দেবী যেন না হন। এখন দেখি, আহুন।

(উভয়ের পরিক্রমণ)

Eng. Trans.—Ság. (Looking at the King) Ah! It is the King himself! (Joyfully) It is indeed true that seeing him, desire for life occurs in me again (His sight inspires me anew with a desire for life). Or that, at least my wish being fulfilled by a sight of him, I shall happily hang myself to death. (Aloud) Let me go, my lord! Dependent as I am, I shall not get an opportunity like this again to die. You, too, please do not offend the Queen. (Again wants to put the noose around her neck)

King—(Looking with joy) Ah, how now! It is my beloved Sagariká! (Snatches away the noose from her neck) No more of this sort of excessive daring on your part. Quickly give up this noose of creeper; and to arrest my fleeting life twine round my neck for an instant, the noose of thine arms, oh my beloved! 17.

(Puts her hands entwined round his neck and feeling the joy of her touch,—to the Jester) My friend, it rains without cloud!

Jester—Very true!—if, however, the Queen Vāsavadattá does not return like a sudden squall!

(Enter Vāsavadattá and Kānchanamálá)

Vāsava—Oh Kānchanamálá, I have acted very cruelly by coming away disregarding my husband thus fallen at my feet. Now I must go personally and entreat him.

Kānchana—Who else but your ladyship can speak in this strain? However, rather the King be a knave, but not your ladyship. So, madam, come.

(Both go round)

राजा—अयि मुग्धे ! किमद्यापि मध्यस्थतया वयं विफल-
मनोरथाः क्रियामहे ?

काञ्चन—(कर्णं दत्त्वा) भट्टिणि ! जह्म समीपे एसो भट्टा मंतेदि
तह तक्केमि तुमं ज्जेब्ब अणुणेदुं आअच्छदि । ता उवसण्णदु
भट्टिणी । (क)

वासवदत्ता—ता अलक्खिदा एब्ब पुट्टदो गदुअ कंठे
गेह्मिअ पसादइस्सं । (ख)

विदूषकः—भोदि साम्भरिए ! बीसइहा भविअ पिअवअस्सं
आलावेहि । (ग)

वासवदत्ता—(आकर्ण्यं सविषादम्) कंचणमाले ! 'साम्भरिआ-
वि एत्थ एब्ब चिट्ठदि । ता सुणह्म । जाणिअ पच्छा उव-
सण्णिस्सं । (इति तथा करोति) (घ)

सागरिका—भट्टा ! किं एदिणा अलीअदक्खिस्सेण ?
जीविदादो वि अहिअवल्लहाए देवीए पुणोवि अत्ताणअं अवरा-
हिणं किं करेसि ? (ङ)

(क) भर्त्रि, यथा समीपे एष भर्ता मन्त्रयते, तथा तर्कयामि त्वामिव अनुनेतुम्
आगच्छति । तद् उपसर्पतु सर्वो ।

• (ख) तद् अलक्षिता एव पृष्ठतः गत्वा कण्ठे गृहीत्वा प्रसादयिष्यामि ।

(ग) भवति सागरिके, विप्रव्या भूत्वा प्रियवयस्यम् आलापय ।

(घ) काञ्चनमाले, सागरिकापि अत्र तिष्ठति । तच्छृणुवः । ज्ञात्वा पश्चात् उप-
सर्पिष्यामि ।

(ङ) भर्ताः, किमेतेन अलीकदाक्षिण्येन ? जीवितादपि अचिकवज्जभायाः देव्याः
पुनरपि आत्मानम् अपराधिनं किं करोषि ?

1. कर्णं साम्भरिआ इदो ज्जेब्ब आअदा !

রাজা—অয়ি ! মিথ্যাবাদিনী খল্বসি । কুতঃ—

স্বাসীত্কাম্পিনি কম্পিতং কুচযুগে মৌনে প্রিয়ং ভাষিতং
বক্কে স্য্যাঃ কুটিলীকৃতম্ভুগি তথা ' যাং ময়া পাদযোঃ ।

ইত্য়ং নঃ সহজাভিজাত্যজনিতা সেবৈব দেব্যাঃ পরং
প্রেমাবন্যবিবর্জিতাধিকারসা প্রীতিস্তু যা সা ত্বয়ি ॥১৮॥

মধ্যস্থতয়া সৌদাসীন্যেন । বিশ্বম্ভা নির্ভয়ম্ । অলীকদাৰ্শন্যেন মিথ্যৌদার্থ্যেণ
অধিকবল্লভয়া অধিকপ্রিয়য়া । স্বাসীত্কাম্পিনীতি । অস্যাঃ স্বাসীন ঘননিঃস্বাসীন
উত্কাম্পিনি বৈপথ্যমতি স্তনযুগে ময়া কম্পিতম্ । তস্যাঃ মৌনে বিরতবচনায়াং তস্যাং ময়া
প্রিয়ং ভাষিতম্ । কথিতম্ । কুটিলীকৃতম্ভুগি কুটিলীকৃতা বক্কীকৃতা ভূঃ यस্য তন্মি
বক্কী মুখে অস্যাঃ দেব্যাঃ পাদযোঃ ময়া যাং পতিতম্ । ইত্য়ং যাং দেব্যাঃ সেবা এব পরং
কেবলং সা সহজং স্বাভাবিকং যদ্ ভাভিজাত্যং তেন জনিতা কৃতা । ভাভিজাত্যবশাৎ অহং
তামকৌপয়িত্বা সেবয়ৈব কেবলয়া পরিতোষয়াম্যেব । ত্বয়ি তু যা প্রীতিঃ সা প্রেমঃ প্রণয়স্য
যঃ প্রাবন্যঃ গাঢ়ত্বং তেন বিবর্জিতঃ অধিকঃ অতিশয়ঃ রসঃ অনুরাগঃ যस्याং সা । এবম্ভূতা
প্রীতিঃ ত্বয়ি মে স্বাভাবিকৌ ইতি ভাবঃ । শার্দ্দূলবিকৌড়িতং বচনম্ ॥১৮॥

Prose order—অস্যাঃ স্বাসীত্কাম্পিনি কুচযুগে ময়া কম্পিতম্, মৌনে প্রিয়ং
ভাষিতম্, তথা বক্কী কুটিলীকৃতম্ভুগি পাদযোঃ পতিতম্ । ইত্য়ং দেব্যাঃ নঃ সেবা পরং
সহজাভিজাত্যজনিতা এব । ত্বয়ি তু যা প্রীতিঃ সা প্রেমাবন্যবিবর্জিতাধিকারসা
(ভবতি) ॥১৮॥

Beng. Trans. রাজা—অগ্নি সরলে, তুমি তোমার উদানীয়ে আমাকে কি এখনও
বিকলমনোরথ করিবে ? (অথবা, এখনও কেন বিকলমনোরথ করিতেছ ?)

কাঞ্চনমালা—(গুনিয়া) দেবি, যখন নিকটে মহারাজ কথা বলিতেছেন, তখন মনে
হয় আপনাকেই অশুন্য করিবার জন্ত আগিতেছেন । অতএব, দেবি, আপনি অগ্রসর
হউন ।

বাসবদত্তা—(সানন্দে) অলঙ্কৃতভাবে পিছনদিকে গিয়া কঠালিদনের দ্বারা তাঁহাকে পরিতুষ্ট করিব।

বিদ্রুপক—আর্যো সাগরিকে, নির্ভয়ে প্রিয়বরস্ত্রের সঙ্গে আলাপ করুন।

বাসবদত্তা—(গুনিয়া বিবাদের সহিত) কাকনমালা, সাগরিকাও এখানে রহিয়াছে। তাহা হইলে শোনা যাক্। তারপর (সব) জানিয়া অগ্রসর হইব।

সাগরিকা—মহারাজ, এই অলীক দাক্ষিণ্য দেখাইয়া আর বল কি? জীবন হইতেও প্রিয়তরা দেবীর নিকট নিজেকে আর কেন অপরাধী করিতেছেন?

রাজা—প্রিয়ে, তুমি তাহা হইলে মিথ্যা কথা বলিতেছ। কেননা,—ইঁহার (বাসবদত্তার) কুচবুগ ঘনবালে উৎকলিত হইলে আমিও কল্পিত হই। ইনি মৌন থাকিলে আমি প্রিয় বাক্য বলি। ইঁহার মুখে ক্ষুণ্ণ দেখা দিলে আমি তখনই তাঁহার পাদবুগলে পতিত হই। এইরূপে মহাবীর যে সেবা মাত্র আমি করিয়া থাকি, তাহা কেবল (তাঁহার) স্বভাবসিক আভিজাত্যজনিত। কিন্তু তোমার প্রতি যে শ্রীতি, তাহাতে রস (অমুরাগ) পাচ প্রণয়ের দ্বারা অধিকতর বিবর্জিত ১৮।

Eng. Trans. King—Oh simple-hearted girl, why are you still baffling me in the fulfilment of my object by your indifference?

Kānchanamālā—(Hearing) As His Majesty is talking near by, I think, he is probably approaching to coax you and you alone. Please advance, madam.

Vāsavadattā—(With joy) So, let us approach (gently) from behind and then I shall cast my arms round his neck and pacify him.

Jester—Ah noble Sāgarikā, talk confidently with my friend.

Vāsavadattā—(Hearing—with sorrow) O Kānchanamālā, Sāgarikā too is here. Let us listen first and then I shall approach after ascertaining (everything in detail).

Sāgarikā—What is the use of this false affection my lord? Why do you offend the Queen again, who is dearer than your own life even?

King—Oh ! You speak what is not quite true, my love. For, whenever her bosom swelled with deep sighs, I trembled. Also, whenever she became sullen, I talked to her sweetly. Whenever in her face the brows were knitted in a frown out of anger, I prostrated myself at her feet ; and thus nothing but my attendance (was shown) to the Queen due to (her) high birth ; but the affection I feel for you is full of vehement love springing from excessive attachment. [lit. : but the affection in which excessive flavour is caused by vehement love, is (reserved) for you (alone).] 18.

वासवदत्ता—(उपसृत्य) अज्जउत्त ! सरिसं ¹अज्जउत्त !
सरिसं एदं ! (क)

राजा—(दृष्ट्वा सर्वलक्ष्यम्) देवि ! न खलु अकारणे मामुपा-
लब्धुमर्हसि । त्वामेव मत्वा वेशसादृश्यविप्रलब्धा वयमिहा-
गताः । तत् क्षम्यताम् ।

(पादयोः पतति)

वासवदत्ता—(सरोवम्) अज्जउत्त ! उट्ठेहि उट्ठेहि । किं
अज्जवि सहजाभिजादाए सेवाए दुक्खं अणुभवीअदि ? (ख)

राजा—(स्तब्धतम्) किम् ! एतदपि श्रुतं देव्या ? तत्
सर्वथा देवीप्रसादनं प्रति निराशीभूताः स्मः ।

(श्रव्यधीमुखलक्षितति)

विदूषकः—भोदि ! तुमं किल अत्ताणअं उब्बंधिअ

(क) आर्यपुत्र, सहशम् आर्यपुत्र ! सहशमेतत् !

(ख) आर्यपुत्र, उत्तिष्ठ उत्तिष्ठ । किमद्यापि सहजाभिजातया सेवया (सहजाभि-
जातायाः सेवायाः) दुःखमनुभूयते ?

1. अज्जउत्त ! सरिसं एदं । अथवा, तुमं एदं, सरिसं एदं ।

बाबादेसित्ति¹ वेससारिस्समोहिदेण मए पिअवअस्सो एत्थ
आणीदो । जइ मम वअणं ण पत्तिआअसि ता पेक्ख इमं
लदापासं । (इति लतापाशं दर्शयति) (क)

वासवदत्ता—(सकीपन्) हंजे कंचणमाले ! एदेण एब्ब
लदापासेण बंधिअ गेण्ह एणं वअणं । एदं अ दुट्ठकअआं²
अग्गदो करेहि । (ख)

काञ्चनमाला—जं भट्टिणी आणवेदि । (इति लतापाशेन वसन्तकं)
गले बद्धा ताडयति) हदास ! अणुभव दाव अत्तणो अबिणअस्स³
फलं । देवीए दुब्बअणेहिं 'कड्डुइदाइ' सोत्ताइ'त्ति सुमरेहि
तं वअणं । सागरिए ! तुमं पि अग्गदो होहि । (ग)

(क) भवति, त्वं किल आत्मानम् उद्वभ्य व्यापाटयसि इति वेशसादृश्यमोहितेन मया
प्रियवयस्यः अवानीतः । यदि मम वचनं न प्रत्येषि तत् प्रेक्षस्व इमं लतापाशम् ।

(ख) इमे काञ्चनमाले, एतेन एव लतापाशेन बद्धा गृह्यन्ते एनं ब्राह्मणम्, एताश्च
दुष्टकथकाम् अयतः कुरु ।

(ग) यद् भवति आशापयति । इताश्च, अनुभव तावत् आत्मनः अविनयस्य
फलम् । देव्याः दुष्टवचनैः कटुकितानि श्रोत्राणि इति अथ तद् वचनम् । सागरिके, त्वमपि
अयती भव ।

सदृशमिति खोक्तुं षडुच्यते । उपालब्धं तिरस्कर्तुम् । वेशसादृश्येन विप्रलब्धाः
वक्षिताः । सदृशा स्वाभाविकी अभिजाता च अभिजात्यसम्पन्ना च । अविनयस्य दुर्जन-
त्वस्य । कटुकितानि कटुत्वं प्रापितानि ।

Beng. Trans.—बागवतडा—(मद्रासे अग्रमत्र इहेरा) आर्याभूज, हेरा आगनात्र
वोत्रा बटे !

1. निषदेसेति । 2. दुब्बिणीदं कथय । 3. लतापाशेन विट्ठकं वधती ।
4. दुष्टवचनम् । 5. कडुइदाइ कथयति ।

রাজা—(সন্নিহনে দেখিয়া) দেবি, অকারণে আমাকে তিরস্কার করা আপনার উচিত নহে। আপনাকে ভাবিয়া বেশসাদৃশ্যে ভ্রান্ত হইয়া আমরা এখানে আসিয়াছি। তাই আমাকে ক্ষমা করুন। (পাদে পতন)

বাসবদত্তা—(সরোবে) আর্ঘ্যপুত্র, উঠুন উঠুন। কেন আপনি আজও সহজাত অভিজাতার সেবায় (অর্থাৎ স্বভাবতঃ উচ্চকুলসন্ত তা আমার সেবায়) হুখে অনুভব করিতেছেন ?

রাজা—(শ্বগত) দেবী কি ইহাও শুনিয়াছেন ! তাহা হইলে দেবীকে সন্তুষ্ট করার বিষয়ে আমি সর্বপ্রকারে নিরাশ হইলাম।

(অধোমুখে অবস্থান)

বিদূষক—আঘো, আপনি উষ্মকনে আসন্নহতা করিতেছেন, বেশসাদৃশ্য দ্বারা এইরূপে মোহিত হইয়া আমি প্রিয়বয়স্ককে এখানে লইয়া আসিয়াছি। যদি আমার কথা না বিশ্বাস করেন, তাহা হইলে এই লতাপাশ দেখুন। (লতাপাশ প্রদর্শন)

বাসবদত্তা—(ক্রোধে) কাকনমালে, এই লতাপাশেই ব্রাহ্মণকে বাধিয়া লও। আর এই দুই কন্ডাকে আগে আগে লইয়া এস।

কাকনমালা—দেবী, বাহা আদেশ। (লতাপাশ দ্বারা বসন্তককে গলদেশে বন্ধন ও গ্রহার) হস্তভাগ্য, নিজের অবিনয়ের ফল এইবার অনুভব কর। 'দেবীর হৃষ্টবচনে কান ঝালা-পালা হইয়া গিয়াছে'—তোমার সেই কথা স্মরণ কর। সাগরিকে, তুমিও আগে আগে চল।

Eng. Trans.—Vāsavadattā—(Approaching with anger) It is indeed becoming of you, my lord !

King—(Looking with surprise) O Queen, it does not behove you to take me to task for nothing. We, being misled by the resemblance of your dress, have come here, thinking her to be yourself. Now, pardon me. (Falls at her feet)

Vāsavadattā—(with anger) Rise my lord, rise. What is the use of your being put to inconvenience still by the attendance on one naturally exalted in position ?

King—(To himself) What ! has the Queen even over-

heard this ?—Then I feel utterly hopeless about appeasing her any more.

Jester—Madam, having been deluded by the resemblance of (your) dress that you were committing suicide by hanging, I brought my dear friend here. If (your ladyship) does not believe me, then please see this noose of the creeper. (Shows the creeper-noose)

Vásavadattā—(Angrily) Oh Kānchanamālā, arrest this Brāhmaṇa by binding him with this very creeper-noose, and make this wicked wench go on before us.

Kānchana—As your ladyship commands. (Puts the creeper-noose round the Jester's neck and beats him) Unfortunate fellow, now feel the consequence of your misconduct. (You had said that) the Queen's harsh words had been grating in the ears. Now remember those words. Sāgarikā, do you also move on before (us).

सागरिका—(खगतम्) अकिदपुष्पाय मंग मरिदुं बि
अत्तणो इच्छाय ए अवाबिदम्¹ । (क)

विदूषकः—("सविषादम्) भो बभ्रस् ! सुमरेहि मं अणाधं
देवीए बंधणादो बिबज्जंतं । (इति राजानमालीक्यति) (ख)

("वासवदत्ता राजानमालीक्यन्ती सागरिकां वसन्तकं च गृहीत्वा काञ्चनमालया सह निष्क्रान्ता)

(क) अकृतपुष्पया मया मर्तुमपि आत्मनः इच्छया न अवाप्तम् ।

(ख) भो बयस्य, अर मामनाथं देव्या बन्धनात् विपद्यमानम् ।

1. पारिदं । 2. सविषादं राजानमालीक्य । 3. सर्व्वमादाय निष्क्रान्ता
वासवदत्ता ।

রাজা—(সম্বোধন) কষ্ট' ভীঃ, কষ্টম্ !

কি' দেব্যা: কৃতদীর্ঘরোপমুখিতস্তিগ্ধক্সিত' তন্মুখং

'তস্তাং সাগরিকাং সুসম্ভৃতরূপা সন্তজ্য'মানাং তথা? ।

বহু নীতমিতো বসন্তকমহ' কিং চিন্তয়ামীত্যহো

সর্ব্বাকারকৃতব্যথ: ক্ষণমপি প্রাপ্তোমি নো নির্বৃতিম্ ॥১৮॥

তত্ কিমিদানীমিহ স্থিতেন প্রযোজনম্ ? দেবী প্রসাদয়িতুম্

অভ্যন্তরমেব প্রবিশামি ।

ইতি লিপ্যন্বিতা: সর্ব্বা

ইতি সঙ্কেতক' নাম তৃতীযৌঃ

বিপদমানম্ মরণমাপন্নম্ । কিং দেব্যা: ইতি । কিমিতি বিতর্কে । মহিষ্যা: বাসবদত্তায়া: ক্রুতেন দীর্ঘেণ রোপেণ ক্রোধেন মুখিতম্ অপকৃতম্ স্তিগ্ধক্সিত' মধুরহাস্য' যক্সিন্ তত্ মুখং চিন্তয়ামীত্যনেন সঙ্কেত' সম্বন্ধ: । তস্তাং ভীতাং সাগরিকা তথা বাসবদত্তয়া সন্তজ্য'মানাং ভক্ত'স্থ্যমানাং সুসম্ভৃতরূপা সংবিস্তক্রোধেন ইত্যর্থ: । বহু বন্দনে স্থিতা ইত: অক্স'স্থ্য' স্থ্যানাৎ নীত' গৃহীত' 'বসন্তক' কিং চিন্তয়ামি ? সর্ব্বেষা অকারেণ সর্ব্বথা ইত্যর্থ: । কৃতা ব্যথা মন:পীড়া यस্য স: অহং ক্ষণমপি নো নু নির্বৃতি' শ্রান্তি' প্রাপ্তোমি । যুগপত্ বহুলালম্রিয়াণাং সংঘটিতত্বাত্ কিং চিন্তয়ামি কি বা ন চিন্তয়ামীতি সর্ব্বথা মনস: ব্যাকুলভীভূতত্বাত্ ন মে শ্রান্তিরিতি অশ্রান্ত: কারণম্ । শাহু'লবিক্রীড়িত' হনম্ ॥১৮॥

Beng. Trans. সাগরিকা—হায় ! অকৃতপুণা আমি নিজের ইচ্ছায় মরিতেও পারিলাম না ।

বিদূষক—(সবিশদে রাজাকে দেখিয়া) হে বরুণ, দেবীকৃত বন্ধনে জিরিয়ায় অনাথ আমাকে স্তরগ রাখিবেন ।

(রাজার প্রতি অবলোকন)

(রাজার প্রতি অবলোকন করিতে করিতে বিদূষক ও সাগরিকাকে লইয়া কাঞ্চন-নাগার সহিত বাসবদত্তার প্রস্থান)

1. কি' বা সাগরিকা ক্রনীভূতরূপা । 2. তথা । 3. চিন্তয়াম্যহ ভী: ।

রাজা—(খেদের সহিত) হায়, কি কষ্ট !—দীর্ঘরোবে ধাঁহার বিন্ধহস্ত অপহৃত হইয়াছে, দেবী বাসবদত্তার সেই মুখকে চিন্তা করিব ?—না অতিসংবদ্ধিত ক্রোধে তৎসিতা ভীতা সাগরিকাকে চিন্তা করিব ?—অথবা বন্ধনপূর্বক এস্থান হইতে নীত বসন্তকের বিষয় চিন্তা করিব ?—অহো, এইরূপে সর্বপ্রকারে মনঃপীড়া প্রাপ্ত হইয়া আমি মুহূর্তের জন্তও শান্তি পাইতেছি না । ১২।

আর এখন এখানে থাকিয়া আমার প্রয়োজন কি ? দেবীকে সন্তুষ্ট করিবার জন্ত অভ্যস্তরেই বাই ।

(সকলে নিষ্ক্রান্ত)

সঙ্কেত নামে তৃতীয় অঙ্ক সমাপ্ত

Eng. Trans. Sāgarikā—(To herself) Alas ! Impious as I am, I have not been able even to die at my own will !

Jester—(With sorrow) Think of me, my dear friend, who am thus dying helplessly being bound down (by the order of) the Queen. (Looks at the King)

(Vāsavadattā looks at the King and exit with the Jester and Sāgarikā, being accompanied by Kīnchanamālā)

King—(Aggrieved) Alas ! How miserable ! Shall I think of the Queen's face of which the sweet smile has been robbed by the protracted anger ?—Or frightened Sāgarikā rebuked by her out of her pent-up wrath ?—Or shall I think about Vasantaka who has been taken captive and taken away from this place ?—Thus, being pained by all means (lit : attacked with pain on all sides), I cannot get any comfort even for a moment. 19.

Then, what is the use of my staying here now ? Let me proceed to the inner apartment for the pacification of the Queen.

(All exeunt)

Here ends the Third Act entitled "The Assignment."

RATNAVALI

ACT III

Notes

Act III is introduced with an interlogue. The scene of action is laid in one part of the Royal Palace, where from the conversation of the two female attendants, the intrigue of Vasantaka and Susangatā (viz., bringing about an interview of the King with the heroine) is tacitly disclosed. Throughout this Act the main plot has approached to a great extent towards its final goal, but the achievement has been chequered by various obstacles.

P. 220. आकाश—In the air. This is a kind of stage-direction where an actor or an actress speaks to somebody outside the stage and shows that he or she hears his or her reply and repeats the same within the hearing of the audience.

Cf. —“किं ब्रवीषीति यस्माच्च विना पात्रं प्रयुज्यते ।

शुलेनानुक्तमप्यर्थं तत् स्यादाकाशभाषितम् ॥” (सा. द. ६।१४०)

अतिशयित—Surpassed. अति - शी + क्त कर्त्तरि ।

सन्धिवियङ्घनय—(i) Plan of peace and war. (ii) Contrivance of union and separation in the harem of a king.

There are six political expedients : सन्धि—(peace), वियङ्घ (war) यान (expedition), आसन्न (neutrality), द्वैध (duplicity or division), आश्रय (taking shelter.)

सीत्प्रासम्—Sarcastically. उत्प्रासिन सह वर्त्तमानं (बहु) यथा तथा ; उत्प्रास -

अस् + घञ् = उत्प्रासः irony. “कृताः सीङ्गुणसीत्प्राससीपहासाः समास्त्रयः” इति हलायुधः ।

[N. B. Here the construction refers to the skilful strata-gem which was contrived by Vasantaka to bring about an interview of the King with Śāgarikā under the guise of Vāsava-dattā. So Kānchanamālā means to say that as the minister Yaugandharāyana is apt in manipulating political affairs outside the harem, so Vasantaka is dexterous in handling the harem-politics on behalf of the King.]

आज्यते—Is praised.

P. 221. देव्यायरणैः—Plural due to honour (गौरवे) । करणे श्या ।

चित्रशालिका etc.—चित्राणां शालिका (ढकीतत्) तस्याः द्वारम् (ढकीतत्) तथिन् । शाला + कन् स्वार्थे + टाप् । चित्रशालिका means a picture-gallery or a hall set apart for preserving the pictures.

P. 222. प्रसादौकृतम्—Given as a token of favour.

हतासि—You are undone, ruined.

परिजनवत्सलाम्—परिजनेषु वत्सला (ङकीतत्) ताम् । वत्सः अस्याः अस्तीति वत्स + ल । Or वत्सं स्मति इति वत्स - ला + क ।

वक्ष्यसे—Deceive. The root वच् is used आत्मनेपद when it conveys the meaning of ‘deception’ by the rule “ग्रथिवक्ष्योः प्रलभने” ; otherwise when the root is used in the sense of ‘avoiding’ takes परस्मैपद ; e.g., अङ्गि वक्ष्यति ।

P. 225. कुशलवृत्तान्तम्—कुशलवृत्तान्तं वृत्तान्तम् (शाकपार्थिववत् समासः) । “वार्त्ता प्रवृत्तिर्वृत्तान्त उदन्तः स्यात्”—अमरः ।

उत्तमान्ताः—Getting anxious. उत् - तम् + शल् + स्त्रियां ङीप् वक्षिक-वचने । This points out the noble character of the Queen.

अतिच्छल्का—Too much simple. च्छलुरेव इति च्छलु + कन् स्वार्थे + टाप् स्त्रियाम् ।

अस्वस्थतामिवेण—Under the pretext of indisposition. अस्वस्थतायाः निषम (इष्टीतत्) तेन । “कैतवं कपटं कूटं व्याजच्छोपधिच्छलम् । भिषं निभञ्ज निहिंष्टं व्यपदेशश्च सुरभिः”—इत्यायुधः ।

दन्ततीरणवलभ्याः—The topmost room over the ivory-gate. दन्तनिर्मितं (made of ivory) तीरणम् (शाकपार्थिवादिवत् समासः) तस्य वलभी (इष्टीतत्) । तीरण means gate—“तीरणोऽस्त्री बहिर्द्वारम्”—अमरः । वलभी means चन्द्रशाला (upper room) —“ग्रहान्ते वलभीचन्द्रशालं सोधोर्ध्वं वेऽग्नौ”—“गोपानसौ तु वलभी छादने वक्रदाकणि”—अमरः । वलभ्याः is इष्टी in connection with उपरि ।

P. 227. Shloka 1.—आरान्त्य etc.—Adj. to सन्नापः । अर एव अनन्तः (मयूरव्यंसकादित्वात् समासः) तेन कृतः (श्रूयतत्) । उपमित कन्धधारय is not applicable here owing to the explicit mention of the साधारणधर्म i. e., सन्नाप. The prevailing rule is “उपमितं व्याघ्रादिभिः सामान्याप्रयोगे” । उपमित समास is possible where there is no mention of सामान्यधर्म within the construction. Yet in pursuance of the use made by कैयट in “भाष्यान्विः कालिगन्धौरः काङ् मन्दमतिस्ततः” the provision of उपमित समास in these cases has been made in मनोरमा; but Nāgesha insists on मयूरव्यंसकादि समास in such cases.

उपशमः—Mitigation. उप - शम् + षञ् ।

तां प्रति—With reference to her.

मुधा—अवयय ; in vain.

सान्द्रचन्दन etc.—Adj. to करः । चन्दनस्य रसः (इष्टीतत्) सान्द्रः चन्दनरसः (कर्मधा) तस्य स्पर्श इव स्पर्शः यस्य (बहु) सः । सान्द्र means ‘soft’—“सान्द्रं वने घने खदी”—मेदिनी ।

करः—उक्ते कर्मणि रसा—verb विन्यसः । Now the question is why ; करः is not in द्वितीया in connection with गृहीत्वा in the construction

.....मया...करः चिरं गृहीत्वा त्वयि न विन्यस्तः । The answer is—There are two verbs विन्यस्तः and गृहीत्वा with both of which करः is construed. विन्यस्तः is the principal verb (आख्यात) and गृहीत्वा is the subsidiary verbal form being incomplete i. e., ending in क्त्वाच् । So, though the connection of करः is directly with the principal verb विन्यस्तः, yet its connection with गृहीत्वा is tacitly expressed by the dictum of काशिका—“प्रधानशक्ताभिधाने गुणशक्तिरभिहितवत् प्रकाशते”—commenting on this Haradatta in his पदमञ्जरी says—“आख्यातपदवाच्या क्रिया विशिष्यत्वात् प्रधानम् । विशिष्यभूता त्वप्रधानम् । तद्गुणेण तद्विषययोः शक्त्योरपि गुणप्रधानभावः । तत्र प्रधानानुवर्तितात् गुणानां तन्मुखप्रेक्षितत्वात् तद्विरुद्धकार्यारम्भाभावात् यथायथं विभक्तिसिद्धिः” । The गुणीभूतक्रिया or the incomplete verbs depend upon the principal verbs to complete the predication. So the meaning expressed by the principal verb cannot be done otherwise by the incomplete verbs ; but, on the other hand, incomplete verbs help the principal verbs in the matter of clear expression of the meaning of the construction. So, though करः is explicitly connected with विन्यस्तः the principal verb, yet it is implicitly taken to be construed with गृहीत्वा as well.

विन्यस्तः—Is put ; वि - नि + अस् + क्त कर्त्तृणि ।

The figure of speech is here काव्यलिङ्ग ; the 2nd line being the cause of the 1st one ; उपकालहार is also in अरानलज्जतः etc.

The metre is शार्ङ्गलविक्रीडितम् ।

Ch. of voice.—सन्नापं अरानलज्जतम् इमं.....सहस्र । न भूयते उप-
शमेन च..... । त्वया तस्यते । मूढः अहं.....प्राप्तः.....विन्यस्तवान्.....स्वर्ग
.....करम् ।

आश्चर्यम्—Wonder ; आ - अर् + यत् । “आश्चर्यं मनिते” इति सुडानमः ;

otherwise चा - चर् + यत् results in आचार्य meaning गन्तव्य । Again चा - चर् + श्यत् = आचार्य meaning गुरु (preceptor).

Shloka 2. दुर्लभ्यम्—Difficult to be perceived. दुर्लभ्यमिति सयकारपाठं दुःशब्दोऽपङ्गवचनः—अलभ्यम् इति भावः । लब्धि (लब् + शिच्) + यत् शक्यार्थे (कृत्यप्रत्यय) । न लभ्यम् 'सहस्रपा' इति अस्त्वपदविग्रहे नित्यसमासः । In the reading दुर्लभ्य, it is derived as दुर्-लब् + शिच् + खल् । खल् is the appropriate suffix in the sense of difficulty or absence of difficulty, when a root is preceded by ईषत्, दुः or सु ("ईषदुःसुषु कृष्णकृष्णार्थे खल्"). So दुर्लभ्य in the sense of 'difficult to notice' is not grammatically justifiable. Do not say दुःखेन लभ्यम् प्रादितत् । (Vide, Gita XI, A. Shastri, verse 17.)

चल—Restless.

N. B. Mind is called here दुर्लभ्य on account of its being atomic in nature according to the नैयायिक—

Cf. "साक्षात्कारि सुखादीनां करणं मन उच्यते ।

अयौगपद्याज् ज्ञानानां तस्याण्वलमिच्छते ॥"—कारिकावली

Kanāda also in his aphorism says "तदभावादण मनः"—वै-सु ७।१।२३ । Without mind knowledge is impossible inspite of other senses. In this connection शुति says, "अन्यत्रमना अभूवम् नायौषम् अन्यत्रमना अभूवम् नाद्राक्षमिति" । "न च मनसः सङ्गीचविकाशशालित्वात् उभयोपपत्तिरस्त्विति वाच्यम् । नानावयवतन्नाशादिकल्पने गौरवाह्लाचवाग्निरवयवस्यैव मनसः कल्पनादिति संक्षेपः"—मुक्तावली ।

That mind is restless, is attested in the गीता—

अर्जुन उवाच—

"अखलं हि मनः कृष्ण ! प्रमाथि बलवदहृदम् ।

तस्याहं निग्रहं मन्ये वायोरिव सुदुष्करम् ॥

श्रीभगवानुवाच—

असंशयं महाबाही ! मनी दुर्निग्रहं चलन् ।

अप्यासिन तु कौन्तेय ! वैराग्येण च गृह्यते ॥ ६।३४-३५

शिलीमुखैः—With arrows.

समं—Simultaneously.

N. B. The cause of wonder on the part of the King is this :—A target to be pierced is required to be visible and steady to the marksman. But though the mind of the King was unsteady in its nature as well as imperceptible owing to its atomic nature, still it was pierced simultaneously with all the arrows of Cupid. [This indicates the god's almightiness. This expression of the King is due to his extreme love-sick condition.]

The figure of speech is here (1) विभावना owing to the effect of वेधन (piercing) being brought about without the existence of causes, viz.,—स्थिरत्व (steadiness) and सुलक्ष्यत्व (perceptibility).

The definition of विभावना—“विभावना विना हेतुं कार्योत्पत्तिः” ।

(2) विरोधाभासालङ्कारः—As the विरोध arises when the invisible and unsteady mind is simultaneously pierced by many arrows. And the विरोध is refuted when विप्रलम्भ (separation) and the love-sick-condition of the King are taken into consideration. The metre is here अनुष्टुप् ।

Ch. of voice.—मनसा...चलेन...दुर्लक्ष्येण...कामः...एतत्...विदुवान् ॥२॥

कुसुमधन्वन्—कुसुमं धनुर्वाक्य (बहु) तत् सम्बोधने ; समासान्तः अन्तः by the rule “वा संज्ञायाम्” । कुसुमधन्वन् is declined like चात्मन् । The alternative form is कुसुमधनुः ।

Sl. 3. मनीभवस्व—मनसि भवतीति मनस्—भू + अच् पचादित्वात् ।

पञ्च बाणाः—The five recognized flowers are figuratively called the five arrows of the god of love. They are :—

“अरविन्दमशीकञ्च चतुश्च नवमल्लिका ।

नीलीतुपलञ्च पञ्चैते पञ्चबाणस्य सायकाः ॥”

नियताः—Settled, fixed. नि - यम् + क्त कर्शणि ।

अवस्थाविधः—अवस्थाकं विधा इव विधा (अवस्था) यस्य (वह्) सः । This refers to his being himself in love-sick condition.

लक्ष्यः—Mark, target. लच् + णिच् + यत् ।

लौके...गतम्—It is known in the world that all love-sick persons are aimed at by the five arrows of the god of love.

विप्रतीपम्—Reversed. विप्रतिगता आपी यस्मिन् (वह्), the अ of अप् is changed into ई if it is preceded by हि, अन्तर or उपसर्ग in a compound by the rule “ह्यन्तरुपसर्गभ्योऽप ईत्” । The समासान्त अ comes by the rule “कृत्पूर्वभूःपथामानच्” ।

त्वयि—विषयाधिकरणे ऽमी ।

असंख्यैः—अङ्गुलि संख्या येषां (वह्) तैः । Adj. to शरैः ।

अशरणः—नास्ति शरणं यस्य (वह्) सः । शरण means shelter etc. ‘शरणं गृह्णरक्षित्रीः’—अमरः ।

कामिजनः—कामिनां जनः (ईष्टीतृ) or कामी जनः कर्शधा । ज् of कामिन् elided by the rule “नलोपः प्रातिपदिकान्तस्य” । कामिजनः is here in प्रथमा being the direct object of the root नी in नीतः—“गोषे कर्शणि दुष्पादः प्रधाने नीहृत्तव्वहाम्” ।

पञ्चताम्—(1) The state of being reduced to the number five.

(2) Death. “पञ्चता मृत्युः”—अमरः । In death the five great elements पृथिवी, अप् etc. (पञ्च महाभूत), of which the gross physical body of ours is composed, are separated and merge in their

respective original substrata. So death is called पञ्चत्व or पञ्चता ।
 “प्रथिव्यादिपञ्चमहाभूतानां स्वांशसंक्रमणात् पृथक्त्वम्” इति भरतः । पञ्चतान् is in
 रया owing to its being the indirect object of the root नी in नीतः ।

N. B. The King here means to say, ‘It is known in the world that numberless passionate persons are pierced by the five arrows of Cupid. But so far as his own poor case is concerned, the thing is quite reversed, as numberless (असंख्य) arrows are leading the few passionate persons like his own self to पञ्चता (death).

Cf. “सुभगे कीटिसंख्यात्वमुपेत्य मदनायुगैः ।
 वसन्ते पञ्चता त्यक्ता पञ्चतासीद विधोगिनाम् ॥

Again,

“तव कुसुमशरत्वं शीतरश्मित्वमिन्दी-
 र्दयमिदमयथार्थं दृश्यते महिषेषु ।” etc.—Shak. III. 3.

The metre is here शार्ङ्गलविक्रीडित । The figure of speech is here विरोधाभास, but विरोध is refuted when पञ्चता means death. There is a possibility of विषमालङ्कार here as well, for there is a discordance in the function of cause and effect. The god of love possessing five arrows and piercing numberless people became otherwise in function in the case of the King, when the arrows became numberless and the passionate persons were led to पञ्चता । The definition of विरोधाभास is—

“विरोधस्याविरोधेऽपि विरुद्धत्वेन यद्वचः”—का. प्र. १०।११०

The definition of विषम is—

“गुणौ क्रिये वा यत् स्यातां विरुद्धे हेतुकार्ययोः ।

यद्धारत्रस्य वैकल्यमनर्थस्य च सम्भवः ॥

विरुपयोः सङ्घटना या च तद्विषमं मतम्” ॥ (सा. द. १०।७०-७१)

Ch. of voice.—वाणैः पञ्चभिः...नियतैः.....असंख्येण जनेन अख्यदिनेन
.....लक्ष्यं य...येन...गतेन...दृष्टेन तेन ।...विप्रतीपेन...इमं विश्वं...कामिजनम्...
अशरणम् नीतवात् त्वं पञ्चताम् ।

एवंविधावस्थाम्—Put to such a condition. एवं विधा यस्याः (बहु) सा ।
एवं विधा अवस्था यस्य (बहु) तम् । Adj. to आत्मानम् ।

अन्तर्गुदकोप etc.—Adj. to देव्याः । अन्तर् गूढः (सुप्तसुप्ता) तादृशः कोपसम्भारः
यस्याः (बहु) तस्याः । कोपस्य सम्भारः (दृष्टीतत्) ; सम् - भृ + घञ् - सम्भारः
mass ; “सम्भारः सम्भृतौ गणः”—हेमचन्द्रः ।

लोचनगोचरताम्—Adj. to सागरिकाम् । लोचनयोः गोचरः (दृष्टीतत्) तं गता
(श्यातत्) ताम् । गावः इन्द्रियाणि चरन्त्यास्मिन् इति गो - चर् + घः अधिकरण-
वाच्ये । गोचर means विषय (object)

तपस्विनीम्—Poor, wretched. “तपस्वी तापसे चानुकम्प्ये विषु”—मेदिनी ।
तपस् + विनि स्त्रियां ङीप् ।

P. 228. Sl. 4. क्रिया—Out of shame ; हतौ श्या । ह्री + क्तिप् = ह्रीः ।
सर्वस्य—दृष्टी by the rule “क्लस्य च वर्त्तमाने” in connection with
विदिता which ends in क्त् here in the present tense.

आत्माविषयाम्—Adj. to कथाम् । आत्मा विषयः यस्याः (बहु) ताम् ।

सखीसु—७मी by the rule—“यस्य च भावं भावलक्षणम् ।”

स्मिरासु—स्मि + र स्त्रियां टाप् । Adj. to सखीषु । Smiling.

N. B.—When her friends smiled Sāgarikā thought that
they were smiling with reference to her clandestine love in-
trigue. So her bashfulness doubly increased.

हृदयनिहित etc.—Adj. to प्रिया । हृदये निहितः (७मीतत्) तादृशः
आतङ्कः (कर्त्तव्या) तेन विधुरा (श्यातत्) । विगता धृः यस्याः (बहु) सा = विधुरा,
distressed. “विधुरं तु प्रविश्रं ष विकलं विधुरा पुनः”—हेमचन्द्रः ।

The metre is शिखरिणी, the definition of which is “रसैर्दृष्टिस्त्रा यमनसभला गः शिखरिणी” ।

Ch. of voice.—...नीयते...विदितया भूयते...कथ्यते कथा आत्मविषया... प्रकथ्यते...प्रियया...आस्यते...हृदयनिहितातङ्गविधुरया” ॥४॥

P. 232. कौशाब्धीराज्यलाभेन—कौशाब्धी is the capital of the वत्स kingdom. In the स्वप्नवासवदत्ता there is a reference that उदयन's position was sometimes jeopardized in his kingdom by his enemies and he was extricated from that awkward position by forming alliance with king दर्शक of मगध by marrying पद्मावती ।

प्रतिपालयति—Is waiting. प्रति - पा + णिच् + लट् ति ।

समीहित etc.—समीहितं (desired) कार्यं (कर्मधा) तस्य सिद्धिः (ईष्टी-तत्) तया । सम + ईङ् + क्त कर्मणि ।

P. 233. उपहसित etc.—Adj. to अनाम्यः । बुद्ध्याः विभवः (ईष्टीतत्) हृदस्यतेः बुद्धिविभवः (ईष्टीतत्) उपहसितः हृदस्यतिबुद्धिविभवः येन (वह्) सः ।

कटकम्—Bangle. “कटको वलयोऽस्त्रियाम्—अमरः ।

गुर्वनुराग etc.—Adj. to सहस्ररश्मिः । गुरुः अनुरागः (कर्मधा) तेन क्षिप्तं (श्यातत्) तादृशं हृदयं यस्य (वह्) सः ।

अनुरागः means colour ; as such he is taken to be a lover with his heart full of love (अनुराग) and who is beckoned from a distance by a lady (वह्) in the form of evening.

सम्भावधृ etc.—Adj. to सहस्ररश्मिः । सम्भावा वधूरिव (उपमितसमास) तया दत्तः (श्यातत्) तादृशः सङ्घतः यकै (वह्) सः ।

अल्लगिरि etc.—अल्लगिरिः शिखरं (ईष्टीतत्) तदेव काननम् (रूपक) ।

The figure of speech in this sentence एवः खलु.....सहस्ररश्मिः is परम्परितरूपकम् ।

P. 236. एकचक्रः—Adj. to रथः । The chariot of the sun has one wheel only—

Cf. “एकचक्रो रथो यस्य दिव्यः कनकभूषणः ।

स मे भवतु सुप्रीतः पद्महन्तो दिवाकरः ॥”

(आदित्यहृदयम्)

“एकचक्रो रथो यन्ता विकल्पो विषमा हयाः ।

आक्रमतेऽव तेजस्वी तथापेक्षी नभसलम् ॥”

(काव्यादर्शः) ।

प्रभवति—is able ; प्र-भृ + लट्ति ।

भ्रवनभ्रान्ति etc.—Adj. to अध्वानम् । भ्रवने भ्रान्तिः (७मीतत्) तथा दीर्घः (श्यातत्) तम् । भ्रान्ति here means भ्रमण—going around the surface of the earth.

न्यस्तचिन्ता etc.—Adj. to चक्रः । अतिगतः भारः (प्रादितत्) चिन्तायाः अतिभारः (षष्ठीतत्) न्यस्तः चिन्तातिभारः येन (बहु) सः ।

N. B. The anxiety is how to arrive at the eastern direction early in the morning.

सनमि—It is construed with न्यस्त—a member of the compound—एकदेशान्वय by the rule “सापेक्षत्वेऽपि गमकत्वात् समासः” ।

सन्ध्याकण्ठ etc.—सन्ध्या आकण्ठाः (श्यातत्) आकण्ठाश्च अवशिष्टाश्च (कर्मधा) तादृशाः स्वकराः (कर्मधा) तेषां परिकराः (षष्ठीतत्) तैः । करणे श्या । परिकर means समूह—“परिकरः पर्यङ्कपरिवारयोः । प्रगाढे गात्रिकापन्धे विवेकारभ्योर्गणैः” ।
—कैमः । परि - कृ + अप् ।

N. B. This expression means that in the evening time the sun is left with only a handful of scarlet rays.

स्पष्टरश्मि etc.—Adj. to चक्रः । With clearly visible golden

spokes. हेवः चराणि (६हीतत्) तेषां पंक्तयः (६हीतत्) स्यष्टाः हेनारपंक्तयः यस्य (वङ्) सः ।

चर means spokes of a wheel.

N. B. The handful of scarlet rays scattering on all sides appears like golden spokes of a wheel.

अस्तचितिभृति—On the setting mountain, चितिं विभर्ति इति चिति—भृ + क्तिप्, समस्येकवचने । दिक्चक्रम्—दिग् एव चक्रम् (रूपक, मयूरस्यं सकादित्वात् समासः) ।

The idea of this shloka is this :—At the close of the day the sun is resting on the setting mountain with a handful of scarlet rays scattered on all sides from the western sky. The chariot by which the sun makes his aerial journey is said to have only one wheel. Now, the sun, lingering on the western horizon with his scarlet rays, appears to be troubled with the thought as to how he would be able to travel such a long wearisome course in a single-wheeled chariot in order to give attendance in the eastern horizon punctually early in the next morning. Hence it appears that he has taken his seat on the western hill with a view to solving the difficulty by furnishing his chariot with another wheel that he finds in the form of the circular horizon (दिक्चक्र). And in order to use that horizon-circle as his second wheel, he appears to strengthen it first by joining to it his handful of golden rays as its spokes. The sun is here implicitly compared with a man possessing a strong sense of duty who in time makes everything ready for regular attendance to his duty every day.

The metre is जगन्धरा । The figure of speech is उत्प्रेक्षा ।

Ch. of voice.—एकचक्रेष.....प्रभूयते.....रथेन.....अस्तचित्तातिभरिण
.....स्यष्टहेनारपंक्तिना अवस्थितेन एतेन...नीयते...अर्को ॥५॥

Shloka 6. This shloka admits of double meaning as the setting sun is here implicitly compared with a lover bidding adieu to his beloved.

पद्मवदने—(i) Lotus-faced (lady) ; (2) with lotus as face (lotus-bed or lotus-plant.) पद्मं वदनं यस्याः (बहु) सा (सरोरुहिणी) or पद्ममिव वदनं यस्याः (बहु) सा (नायिका) ।

समयः—(i) Time ; (ii) Swearing (in the case of a lover) “समयः शपथाचारकालसिद्धान्तसंविदः”—अमरः ।

सप्ता—(i) Closed (for lotus-bed). (ii) Sleeping (for lady).

प्रतिबोधनीया—(i) To be opened (for the lotus-bed). (ii) To be awakened (for the lady).

अलमस्तक etc.—Adj. to सूर्यः as well as to the suggested नायक ।

(i) With his rays thrown on the setting hill. (ii) With his hand placed on the head bent down (through sorrow). अस्तस्य (अस्ताअनस्य) मस्तकं (ढलीतत्) तस्मिन् निविष्टः (उमीतत्) ग्राह्यः करः (किरणः) यस्य सः (बहु) । Or अलम् (अवनतं विक्षिप्तं वा) मस्तकम् (कर्मधा) तस्मिन् निविष्टः करः (हस्तः) यस्य (बहु) सः ।

N. B. When one swears by putting his hand on one's head, it becomes more convincing.

सरोरुहिण्याः—(i) Of the lotus-bed, or the lotus-pond, or the lotus-plant. (ii) The lady with lotus for her decoration.

सरोरु रोहति इति सरस्—रुह् + अच् = सरोरुहम् lotus. सरोरुहम् अस्याः अलीति सरोरुह + इति अलार्थे, स्त्रियां ङीप् = सरोरुहिणी, तस्याः ।

प्रत्यायनाम्—consolation. प्रति - इ + णिच् + युच् (अन) भावे स्त्रियां ण्य । Because here the root इ with णिच् is used in the sense of

बोध, the root ४ is not changed into गम् and thus the form प्रत्या-
गमयति is not available. The prevailing rule is “शौ गमिरबोधने” ।

The figure of speech is समासोक्तिः, as by the description of the
behaviour of the setting sun, the behaviour of a parting lover
is suggested. The definition of समासोक्ति is—

“समासोक्तिः समैर्यत्र कार्यालिङ्गविशेषणैः ।

व्यवहारसमारोपः प्रकृतेऽनास्य वस्तुनः ॥ साः दः १०।५६-५७

The metre is वसन्ततिलकम् । “ज्येयं वसन्ततिलकं तमजा जगौ गः” ।

Ch. of voice.—यातेन.....भूयते.....समयेन एतेन । सुप्तया.....
भवत्या प्रतिबोधनीयया (भूयते) । प्रत्यायना.....अनेन.....—करिण सूर्योण.....
क्रियते ॥ ६ ॥

P. 237. बहुलीकृत etc.—Adj. to तिमिरसंघातः । With sparsely set
rows of trees rendered dense. वनानां राजिः (दृष्टीतत्) विरला वनराजिः
(कर्मधा) तस्याः सन्निवेशः दृष्टीतत् बहुलीकृतः विरलवनराजिसन्निवेशः येन (बहु) सः ।
अबहुलः बहुलः कृतः इति बहुल + चि अभूततभावे + क्त + क्त कर्मणि । बहुल
means घन ।

गृहीतघनपङ्क्तं etc.—Adj. to तिमिरसंघातः । घनः पङ्क्तः (कर्मधा) गृहीतः
घनपङ्क्तः (कर्मधा) तेन पौवराः (श्यातत्) तादृशाः वराहमहिषाः (कर्मधा) तप्तत्
कृणा (उपमान कर्मधा) तादृशी कृविः यस्य (बहु) सः । पौवर means stout.
This adds to the deep dark colour of the gloom.

तिमिरसंघातः—Mass of gloom. तिमिरस्य संघातः (दृष्टीतत्) सम्-हन्
+ घञ् = संघातः mass “संघातः पुंसि घाते च संहतौ नरकान्तरे”—मेदिनी ।

स्थगयति—स्थग-संवरणे + लट् ति ।

Cf. “विचङ् मीहः स्थगयति कथं मन्दभाग्यः करोमि” । उः राः चः III. 38.

क्रमात्—ल्यब्लोपे ५मी । क्रमसंवलम्ब्य इत्यर्थः ।

अट्टिद्रुम etc.—अट्टयश्च द्रुमाश्च पुरविभागाश्च (दृष्टः) तान् । पुरस्य विभागाः
(दृष्टीतत्) ; different parts of the city.

तिरयति—Covers ; तिरः करोति इति तिरस् + णिच् + लट्, ति = तिरयति which is a नामधातु ।

पीनत्वम्—Adj. to उपेतः ।

तदनु—तत् is here २या with कर्म्मप्रवचोय अनु ।

दृक्क्षणपथम्—Adj. of तिरयति । Diff. reading दृक्क्षणफलम् । दृक्क्षणस्य पन्थाः (६ष्टीतत्) तम् ।

हरकण्ठदुतिहरः—adj. to तमःसंघातः । हरस्य कण्ठम् (६ष्टीतत्) तस्य दुतिः (६ष्टीतत्) तस्याः हरः (षष्टीतत्) इति हरकण्ठदुति - ठ + अप् ।

The neck of हरः is black due to Halāhala poison ; cf. “पातु वो नीलकण्ठस्य कण्ठः श्यामाब्जदीपमः” (सृष्टकटिक १।२)

N. B. This stanza is an apt description of the gradual approach of deep gloom over the world.

Cf. “लिप्यतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः”—बालचरित and सृष्टकटिक ।

The metre is here शिखरिणी ।

Ch. of voice.—पूर्वा.....स्थग्यते.....अन्धा.....टिक्.....क्रामता.....
अट्टद्रुमपरविभागः.....तिर्यन्ते.....उपेतेन.....तमःसंघातेत.....अनेन क्रियते
हरकण्ठदुतिहरेण ॥७॥

पिण्डीकृतान्धकारम्—Adj. to मकरन्दोद्यानम् । पिण्डीकृतः अन्धकारः यस्मिन् (बह) तत् । पिण्ड + चि + क्त + क्त कर्मणि ।

Sl. 8. पाली—Row ; spelt as पालिः also “पालिः कर्णलतायं श्रौ-
पङ्क्तावहप्रभेदयोः”—मेदिनी ।

चम्पकानाम्—Here means चम्पक trees.

पाटला पङ्क्तिः—पाटलानां पङ्क्तिः (६ष्टीतत्) पाटल is a kind of tree the flower of which is called the trumpet-flower (Bignonia Suaveolens). “पाटलिः पाटलाऽभीषा काचस्थाली फलेरुहा लघ्वरुणा कुवेराक्षी”—
अमरः ।

नियतम्—Adv., positively. नि - यम् + क्त ।

आघ्रायाघ्राय—The reduplication here is due to repetition of by the rule “आभीक्ष्ण्ये णमुल् च ।” The expression means ‘smelling repeatedly’.

व्यक्तिम्—Distinction. वि - अन्श् + क्तिन् ; अगक्ति, आगच्छ, अङ्ग्यति etc.

द्विगुणतर etc.—Adj. to पन्थाः । द्विगुणतरं तमः (कर्मधा) तेन निरुतः (श्यातन्) ।

N. B. Though all directions have been enveloped in deep darkness, yet the King makes out the path through different avenues of trees by smelling the fragrance of their characteristic flowers.

The metre is सगधरा ।

Ch. of voice—पाठ्या अनया...अनेन अमुना सुन्दरेण सिन्धुवारणे । सान्द्रया वीथ्या अनया पाटला...पङ्क्त्या एतया ।...व्यक्तिः पथा प्रयायते द्विगुणतरतर्मानिङ्, तेन॥८॥

P. 241. मरुणमरकत etc.—मरुण means ‘smooth.’ मरुकतमणिशिला-कुट्टिम । The paved floor of emeralds. सुखायमान—feeling relief. सुखं करोति इति सुख + क्यङ् + शानच् = सुखायमान which is a नामधातु ।

स्वगृहिणी etc.—Adj. to जनस्य । स्वस्य गृहिणी (ईष्टीतत्) तस्याः समागमः (ईष्टीतत्) तं परिभावयति (तिरस्करोति—disregards) यः (उप-पठतत्) तस्य । One who disregards the union with his own wife.

P. 245. Sl. 9. In this shloka the description of the behaviour of a woman waiting in tryst is given.

प्रणयविशदाम्—Bright with love. प्रणयेन विशदा (श्यातत्) ताम् ।

घटयति—Brings in close contact. घट् + णिच् + लट्ति ।

कण्ठाश्रये—विषयाधिकरणे ऽमी । कण्ठस्य आश्रयेः (ईष्टीतत्) तस्मिन् ।

आ - शिष् + चञ् = आश्रिञ् वः, embrace. रसात्—हेतौ पञ्चमी out of pleasure.
“शृङ्गारादौ विषे वीर्ये गुणे रागे द्रवे रसः” इत्यमरः ।

पयोधरौ—Obj. of चटयति । धरतीति—धृ + चच् = धरः ; पयसः धरा (दृष्टी-
तत्) तौ ।

बहुशः—बहु + शस् by the rule “बहुव्याख्यांश्चस् कारकादन्यतरस्याम् ।”
many times.

रमयतिराम्—रम् - णिच् + लट् ति + तरप् + आम् । In the sense of
excessive excellence the तद्धित suffixes तरप् and तमप् are used at
the end of verbs also.

The metre is हरिणी “न समरसला गः षड्वेदैर्हयैर्हरिणी मता” ।

न	स	म	र	स	ल	न
~~~~~	~~~~~	~~~~~	~~~~~	~~~~~	~~~~~	~~~~~
— — —	— — —	— — —	— — —	— — —	— — —	— — —
प्र	ण	य	वि	श	दां,	दृ
			ष्टिं	व	क्त्रे,	द
				दा	ति	न
					श	ङ्गि
					ता	

The pauses are on the 6th, and thence on the 4th and  
thence on the 7th syllables. The figure of speech is दीपक ।

**Ch. of voice**—प्रणयविशदा दृष्टिः दीयते । शङ्कितया चक्रेते...पयोधरौ  
उद्यते... ( गम्यते ) प्रयवधृतया । रम्यतेतरां सङ्केतस्थया...कामिन्या ॥२॥

P. 246. छटिका—The sound created by the snapping of the  
fore-finger slipping from the thumb against the half curved  
middle finger ; this sort of sound is made in order to attract  
the notice of some person staying at a distance.

P. 250. भावानुबन्धम्—भावस्य अनुबन्धः ( दृष्टीतत् ) तम् । Attitude,  
continuity of feeling.

N.B. The plot of disguise has been very aptly manipulated  
by the author. For the development of the action, this con-  
trivance of disguising Sāgarikā as Vāsavadattā was necessary ;

for without this Vāsavadattā could not have known definitely the attitude of the King towards the heroine, though she had got indirect proof of it. The King mistook real Vāsavadattā for Sāgarikā, as the former came to the secret place of appointment being informed by Kānchanamālā about the plot of the Vidushaka and Susangatā. When Vāsavadattā approached the King, he addressed her by the name Sāgarikā at which she flew into anger at the insincerity of the King and went away. But in the mean time real Sāgarikā, in the guise of Vāsavadattā trying to commit suicide out of self-reproach due to her secret love being known to others, was found by the Vidushakā and brought to the King with the impression that real Vāsavadattā was committing suicide out of mortification. The King came to know her to be Sagarika in the dress of the Queen ( for whom he was waiting there ), only when she said—  
 सु'च सु'च नं भद्र, पराङ्गीणी वल्लु, चच' जणी etc. When the King was busily engaged in expressing his love for Sāgarikā, Vāsavadattā returned there simply with the view of pacifying the King who had been rather cruelly treated by her and found him there in a compromising position with Sāgarikā : and then she ordered the Vidushaka and Sāgarikā to be taken as captives. Thus the disguise episode borders almost on a '*Tragedy of errors*', which happily for all ends in a comedy. The ingenious manipulation of this episode of disguise has enhanced the excellence of the main plot which terminates in Act IV with the union of the hero and the heroine, which ultimately appears to be congenial to all including even the rival Queen Vāsavadattā. If this episode had not been introduced, the love between the King and the heroine would have remained secret and the wished-for union would have been done haphazardly. Thus the episode of disguise has contributed largely towards the development of the main plot

of the drama maintaining dramatic propriety which is ensured by the natural development of action out of some normal incidents and episodes. Śāgarikā's confinement in the harem after the episode of disguise required the performance of the magical show which practically brought about the final union. The contrivance of disguise for passing a man *incognito* to bring about a desired end, is also very popular in western dramas.

उत्ताप्यति—Getting anxious ; उत् - तम् + लट्, ति ।

Sl. 10. अरसन्तापः—अरस्य सन्तापः ( ६छीतत् ) ।

आसन्न—Impending. प्रियसमागमे is understood ; आ - मद - क्त कर्त्तरि ।

प्रावर्ष—In the rainy season ; प्र - वृष् + क्तिप् । दीर्घत्व in प्र is by the rule “नहिङतिहविष्यधिकृचि-सहि-तनिषु क्त्वी” ।

अभ्यर्णजलागमः—Adj. to दिवसः । जलस्य आगमः ( ६छीतत् ) अभ्यर्णः जलागमः यस्मिन् ( बहु ) सः । अभि - अर्द् + कर्त्तरि क्त । The root अर्द् preceeded by अभि meaning ‘near’ does not take इट् by the rule “अभेष्टाविट्थ्ये” ; cf. अभ्यर्णमहाहवाय—भट्टिः । अर्द् meaning पीडा or याचना takes इट् ( अर्द्ति ) ।

Cf. “अर एव तापहृतुः स एव मे प्रशमयिता जातः ।

दिवस इवाभ्यश्चामस्तपायधे जीवलीकस्य” ॥ Śākuntalā III. 10.

The metre is वार्ध्या । “यस्याः पादौ प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि । षष्टादश द्वितीये पञ्चदश चतुर्थके सार्ध्या” ॥

— — — — —  
1st line = ती त्रः अ र स ता पः  
२ २ १ १ २ २ २ = १२ मात्राs

The 3rd line will correspond to the 1st



2nd line = न त था दी बा ध ते य था स न्न  
 १ १ २ २ २ १ २ १ २ २ २ = 18 मात्राः

4th line = अ भ्य णं ज ला ग मो दि व सः  
 २ २ १ १ २ १ २ १ १ २ = 15 मात्राः

N. B. The short vowel is equal to 1 mātrā and the long one to 2 mātrās (measures or units of time in pronunciation).

The figure of speech is प्रतिवस्तूपमा which is defined as :—

“... .. प्रतिवस्तूपमा तु सा ।

सामान्यस्य द्विरैकस्य यत्र वाक्यद्वयं स्थितिः” ॥ काः प्रः -१०।१०१-१०२

Here two सामान्यधर्मसं बाधन and २तापन, respectively of स्वरसन्तापः and अभ्यर्णं जलागमो दिवसः which are उपमेय and उपमान respectively, mean the same thing under different wordings. Barring this much this figure of speech corresponds to दृष्टान्त ।

**Ch. of Voice** :—तीव्रेण स्वरसन्तापेन...बाध्यते...तप्यते...अभ्यर्णं जलागमेन दिवसेन ॥१०॥

उत्कण्ठानिर्भरम्—Adv. निः शेषेण भरः यस्मिन् ( बहु ) तत् यथा स्यात् तथा = निर्भरम् ; उत्कण्ठया निर्भरम् ( श्यातत् ) । निर्भरम्—means निरतिशयम्—excessively—“अतिवल्लभश्चात्यर्थातिमात्रोद्गादनिर्भरम्”—अमरः । उत्कण्ठा is defined as “रागे त्वलम्बविषये वंदना महती तु या । संशोषणी तु गावाणां तामुत्कण्ठां विदुर्बुधाः” ।

P. 251. समुभङ्गम्—with frowning. भुवः भङ्गः ( दृष्टीतत् ) तेन सह विद्यमानम् ( बहु ) ।

Shloka 11. The King here identifies different limbs of the supposed Sāgarikā with different cooling materials whence he expects relief of his love-sicken self.

शीतांशुः—शीताः अश्व, यस्य ( बहु ) सः । A beautiful face is usually compared with the moon.

उत्पलं—Any water-lily—‘स्यादुत्पलं कुवलयम्’—अमरः । In the construction उत्पल has been identified with दृशौ (eyes). Here उत्पल seems to mean इन्दोवर (‘blue lotus’), which has the likeness of colour with the black pupils of the eyes. Amara gives कुवलय as a synonym of उत्पल and कुवलय means a blue lotus—“श्यामं शितकण्ठनील कुवलयमिन्दोवरं च” ।

रश्मागर्भनिभम्—Adj. to ऊरुयुगलम् । The thighs are likened unto the interior of a plantain-tree in point of its colour, softness, coolness and plumpness.

आह्लादकर etc.—आह्लादकराणि अखिलानि अङ्गानि यस्याः ( बहु ) सा ।

रभसात्—ल्यब्लोपे पञ्चमी । Out of joy—“रभसो वंगद्वर्णयोः” ।

अनङ्गताप etc.—Adj. to अङ्गानि । आवेशमानम् अङ्गं यस्य सः (नज्गर्भं बहु)

अनङ्गः तस्य तापः ( हृद्योतत् ) तेन विधुराणि ( श्यातत् ) ;

निर्व्यापय—ङि—वा + णिच् + लोट् + णि ।

The figure of speech is here रूपक and उपमा । The metre is गार्हृत्विकीकृतम् ।

**Ch. of Voice.**—शीतांशुना मुखेन, उत्पलाभ्याम् दृग्भ्याम्, पशानुकराभ्याम् कराभ्याम्, रश्मागर्भनिभेन ऊरुयुगलेन बाहुभ्यां मृणालीपनाभ्याम् (भूयते) ।... अङ्गानि त्वया.....विधुराणि ईयतामीयताम्.....निर्व्यापयन्ताम् ॥२१॥

अपरं—Base, vile. न परम् ( प्रधानम् ) नञ्जत् । What is not पर is अपर i. e., vile.

साहसिकानाम्—सहसा कुर्वन्ति or साहसे प्रवृत्ताः ये ते इति साहस + ठञ् । साहसिक means a person who does something rashly without considering pros and cons.

P. 254. विश्रम्भा—Confidently. वि—ग्रन्थ् + क्त + क्त्रियाम् टाप् । “विश्रम्भः केलिकलहे विश्रम्भे प्रणये वधे”—हंसचन्द्रः ।

P. 255. कटुकितानि—कटुः एव इति कटु + खार्थे क = कटुकः । कटुक + इतच् तारकादित्वात् । कटुकित means “Embittered.”

सुखयतु—सुखं करोतु इति सुख + णिच् ( तत् करोति तदाचष्टे—इत्यादिना ) + लोट् तु । अथवा सुख दुःख तत्क्रियायाम् + लोट् तु ।

मधुरवचन etc.—मधुराणि वचनानि ( कर्षधा ) तेषाम् उपन्यासः ( इष्टीतत् ) ।

उप - नि - अस् + चञ् = उपन्यासः, use.

प्रियंवदः—प्रियं वदतीति प्रिय - वद + खच् ।

कुपितकामिनौ—Adj. to स्रगलाञ्छनः । कुपिता कामिनौ ( कर्षधा ) तस्याः कपोलम् ( इष्टीतत् ) तस्य सन्निभः ( इष्टीतत् ) । As the cheeks of a lady grow reddish through anger, so the Eastern direction has assumed the reddish hue just on the eve of the rise of the moon.

स्रगलाञ्छनः—The moon ; स्रगः लाञ्छनं ( कलङ्कः ) यस्य ( बहु ) सः । “कलङ्काङ्गौ लाञ्छयच्च चिह्नं लक्ष्यं च लक्षणम्”—अमरः । The spot on the moon is conventionally called स्रग, हरिण (deer) and sometimes शशक, शश (hare) ; and accordingly the moon is called स्रगाङ्क, शशाङ्क etc.

Sl. 12. त्वदनापहत etc.—Adj. to निशानाथः । तव वदनं ( इष्टीतत् ) त्वेन अपहतम् कान्तिसर्वस्वं यस्य ( बहु ) सः । कान्तिः एव सर्वस्वम् ( रूपक—अयूरव्यंसकादि ) सर्वस्वं ( कर्षधा ), कान्तिः सर्वस्वमिव ( उपमान कर्षधा ) ।

ऊर्ध्वकरः—(1) With rays scattered upwards. (2) With hands raised aloft. ऊर्ध्वः करः यस्य ( बहु ) सः ।

प्रतिकर्तुम्—To take revenge.

N. B. Just as a person, being robbed of all (he had), takes

his stand on a lofty place and raises up his hand to wreak vengeance on his opponent, so the moon being outshaded by the beauty of Sāgarikā's face is going up the mountain scattering his (handlike) rays upwards and thus he appears to be longing for taking revenge for the injury done to him. By this the excellence of the beauty of the face of the heroine, surpassing that of the moon, is indicated.

The metre is आर्या । The figure of speech is उत्प्रेक्षा and समासोक्तिः ।

**Ch. of Voice....** कान्तिसर्वस्वेन.....ऊर्ध्वं करेण...स्थितेन...निशानाद्येन (भूयते) (or निशानाद्येन स्थितम्) ॥१२॥

जडत्वम्—(1) मूर्खत्वम् or (2) जलमयत्वम् । The moon is said to be formed of water ; cf. “सन्तिलमये शशिनि रवेर्दौधितयो मूर्च्छितात्मनो नैशं चपयन्ति ।” In the हरिवंश also the moon is described to have originated from the tears of the eyes of the sage अत्रि ।

Cf. “पिता सोमस्य वै राजन् जज्ञेऽविर्भगवानृषिः ।

ब्रह्मणी मानसात् पूर्वं प्रजासर्गं विधित्सतः ॥

... ..

अनुत्तरं नाम तपो येन तप्तं महत् पुरा ।

द्वीणि वर्षसङ्ख्याणि दिव्यानीति हि नः स्मृतम् ।

तद्विधौ रेतसस्तस्य स्थितस्याग्निमिषस्य ह ।

सोमत्वं तनुरपिदे मह्यसस्त्वस्य भारत ॥

ऊर्ध्वं माचक्रमे तस्य सोमत्वं भावितात्मनः ।

नेत्राभ्यां वारि सुखाव दशधा द्योतयद्दिशः ।

तं गर्भं विधिना हृष्टा दद्व देव्यो दधुस्तदा ।

समेत्य धारयामासुर्न च ताः समश्नुवन् ॥

स ताव्यः सहस्रैश्च दिग्भ्यो गर्भः प्रभावितः ।

पपात भासयन्ती कान् शीतांशुः सर्वभावतः ॥”

( हरिवंशे हरिवंशपर्वणि २५।१-८ )

P. 256. Sl. 13. In this shloka the King likes to establish the uselessness of the rise of the moon when the face of Sagarikā, surpassing the beauty and radiance of the moon, is performing all its functions.

किं.....हन्ति—Does it not mar the beauty of the lotus ? At the rise of the moon the lotuses fade away. Here Sagarikā's face is likened unto the moon ; so it causes the lotus to fade, i. e., it is more beautiful than the lotus.

नयनानन्दम्—Delight of the eyes. The moon refreshes the eyes by its soothing rays. Sagarikā's face is also delightful to the eyes.

विषये—वि-धा-लट् त, चात्मनेपद by the rule, “स्वरितञितः कर्धभि-  
प्राये क्रियाफले ।” But here कर्धभिप्राय in the क्रियाफल is not meant. The implication of the rule is loosely adhered to and is based upon “विवक्षा” as stated by भट्टहरि—

“क्रियाप्रवृत्तौ चाख्याता कश्चित् स्वार्थपरार्थता । ...

असती वा सती वापि विवक्षितनिबन्धना” ॥

भूषकेतन—(1) Sea, the abode of fishes. (2) Fish-bannered Cupid, i. e., passion. भूषः केतनं यस्य ( बहु ) तस्य ।

भूष means fish—“शृङ्गरोमा भूषो मत्स्यां मौनी वै सरिषोऽण्डजः”—अमरः ;  
केतन means banner—“पताका वैजयन्ती स्यात् केतनं ध्वजनस्त्रियाम् ।” अमरः ।  
केतन means also गृह—“केतनं तु निमग्नये गृहं केतौ च कृत्ये च” इति मेदिनी ।

N. B. At the rise of the moon, the sea swells and passion also increases. The moon-like face of Sagarikā gives rise to

अपकीतन ( passion of love ) ; so it performs the function of the moon.

आलीकमात्रेण—आलीक एव आलीकमात्रम् ( नित्यसमास ) तेन ।

वर्कन्दै—वक्तुम् एव इन्दुः ( मयूरव्यंसादि—रूपक ) तस्मिन् । भावे ऽमी ।

अपरः शीतांशुः—Refers to the real moon in the sky.

उज्ज्वलते—प्रकाशते । उत्—जृम्भ् + लट् ते ।

दर्पः स्यात् etc.—If the moon out of pride claims that he has got nectar, then that also is not enough for his superiority, inasmuch as Śāgarikā too has got nectar in her lips.

बिम्बाधरे—बिम्बसदृशम् अधरम् ( शाकपार्थिवादिवत् समासः ) तस्मिन् । बिम्ब is a kind of fruit (called तिलाकुचा in Bengali) ; it becomes deep red when ripe. The scarlet lips of the ladies are likened unto this fruit. बिम्बस्तु प्रतिबिम्बं स्यान्नाम न बिम्बिकाफलं—हंसचन्द्रः ।

Cf. “सुन्दरि तवाधरपटलं दशति बिम्बफलं युक्तशिवकः” ।

The figure of speech is रूपक । The metre is शार्दूलविक्रीडितम् ।

**Ch. of Voice.** ...रुचिः इत्यते ।...नयनानन्दः विधीयते ।...वृद्धिः... क्रियते ।...अनेनावरणं शीतं यथा उज्ज्वलते । दर्पेण भूयते...भूयते ( तेन )... ।

सागरिकोत्क्षिप्तं etc.—सागरिकयः उत्क्षिप्तम् ( श्यातत् ) तादृशं हृदयं यस्य ( बहु ) सः ।

जीवितसंशयः—जीवितं संशयः ( ऽमीतत् ) Doubt about life. What punishment she would mete out is not known. So the doubt is about the safety of life.

अन्यगतानि—अन्यां गतानि ( श्यातत् ) addressed to (or meant for) other ladies.

P. 257. महानुभावा—Of great power ; महान् अनुभावः यस्याः ( बहु ) सा, भू + घञ् = भावः, अनुगतः भावः ( प्रादितत् ) = अनुभावः । अनुभव is perception ; but अनुभाव is power.

P. 261. प्रत्यच्छट्ट etc.—Adj. to चम् । प्रत्यच् 'दृष्ट' (सुस्पृष्टा) तादृशं व्यलीकं यस्य (बहु) सः । चच्छः प्रति (अव्ययीभावः) । व्यलीक means undesirable act—"व्यलीकं व्यवहर्त्तुं लज्ज्याप्रियाकार्येषु पीडने"—हेमचन्द्रः ; "व्यलीकमपराधः स्यात् ।" इति हलायुधः ।

Sl. 14. आताम्बताम्—Reddishness (due to lac-dye, लाक्षाज्जताम् )

अपनयामि—Remove.

विवर्णः—(1) Discoloured. (2) Lowly person. विगतः वर्णः यस्य (बहु) सः । "वर्णो विजादौ शक्तादौ"—अमरः । 'विवर्णः पामरी नीचः'—अमरः । The King looked completely washed out owing to bashfulness. He had also committed the offence like a lowly person ( विवर्णः ).

लाक्षाज्जताम्—Adj. to आताम्बताम् । लाक्षा is lac-dye which is used for colouring the feet of the ladies.

मूर्ध्नि—The King here humbly stoops to rub out the lac-dye from the Queen's feet with his head in order to pacify her.

कोपीपराग etc.—Adj. to आताम्बताम् । कोपः एव उपरागः ( मयूर-व्यंसकादि—रूपक ) तेन अनिता ( श्यातत् ) ताम् । उपरज्यते अनेन इति उप-रज् + चञ् = उपरागः eclipse ; "उच्यते बाहसंस्पर्श उपराग उपप्लवः" इति हलायुधः । कोपीपराग means 'eclipse-like anger,' or reddishness caused by anger'.

N. B. Just as the eclipse brings out a reddish colour on the lunar disc, so reddish hue is visible in Vāsavadattā's face due to anger.

मुखेन्दुबिम्बे—मुखम् एव इन्दुबिम्बम् ( मयूरव्यंसकादि—रूपक ) तस्मिन् । इन्दोः बिम्बम् ( ईडीतत् ) । बिम्ब means here मण्डल—“बिम्बस्तु प्रतिबिम्बे स्यान्मण्डले बिम्बिकाफले ।

अमः—able ; अम् + अच् ।

The metre is वसन्ततिलक । The figure of speech is परस्परित-  
उपक । The super-imposition of इन्दुबिम्ब on मुख is the cause of  
the super-imposition of उपराग on कोप ।

**Ch. of Voice.**—आताम्रता अपनीयते.....विवर्णेन एतेन साक्षात्कृता..... ।  
कोपीपरागजगिता.....चमेष.....करुणया भूयेत ॥ १४ ॥

निर्झञ्जः...कृष्यति—This is said sarcastically by Vāsavadattā.

P. 262. अनर्थक्रमः—अनर्थानां क्रमः । ( ६छीतत् ) “क्रमस्यानुक्रमे शक्नो कस्ये  
चाक्रमणेऽपि च”—मेदिनी ।

Sl. 15. समाकृदा—advanced सम्—आ—रुह् + क्त + स्त्रियां टाप् ।  
Adj. to प्रीतिः ।

अनुदिनम्—दिनं दिनमनु ( अव्ययीभावः ) ।

प्रणयबहुमानात्—हेतौ ५मी । प्रणयस्य बहुमानः ( ६छीतत् ) तच्चात् ।

व्यलीकम्—Misdeed ; wrong doing.

अकृतपूर्वम्—Adj. to व्यलीकम् । पूर्वं कृतम् कृतपूर्वम् ( सुप्सुपा ) न  
कृतपूर्वम् ( नञ्सत् ) ।

प्रकृतस्य—Excellent ; प्र—कृष् + क्त कर्मणि ।

खलितम्—Mistake, lapse ; “खलितं हलिते भंशे”—हेमचन्द्रः ।

अविषमम्—Adj. खलितम् । वि—सङ् + क्थप्, by the rule  
“शकिसङ्घोश्च” । अत्र is by the rule “परिनिविध्यः सेवसित etc.”

The metre is शिखरिणी । The figure of speech is अर्थान्तरन्यास—

“सामान्यं वा विशेषेण विशेषणेन वा यदि ।

कार्यं च कारणेनेदं कार्येण च समर्थ्यते ।

साधर्म्येण तरेणार्थान्तरन्यासोऽप्युच्यते ॥ ( सा. द. १०।६१-६२ )

Here the particular is corroborated by the general. The  
last line of the stanza is a general statement corroborating  
the rest of the shloka.



P. 267. गृहीतपश्चात्तापः—Being 'repentant at last. पश्चात् तापः (सप्तसुपा) गृहीतः पश्चात्तापः यथा (बहु) सा ।

P. 268. Sl. 16. कण्ठगताः कण्ठं गताः ( रयातन् ) ; trembling at the throat, i.e., about to go out.

स्वार्थप्रयत्नः—स्वस्य अर्थः ( दृष्टीतन् ) तस्मात् प्रयत्नः ( सप्तमपा ) ।

N. B. The King here means to say that the exertion which he takes for saving Śāgarikā, is simply based on self-interest ; as on her very attempt at committing suicide, his life is almost gone. So, mainly in order to save his own life that he is trying to dissuade her from committing suicide.

The figure of speech is here असङ्गति which is defined as :—

“भिन्नदेशतयात्यन्तं कार्यकारणभूतयोः ।

युगपद्वर्त्म्योर्यव व्यतिः सा सादसङ्गतिः ॥” (का. प्र. १.०।१२४)

Here the cause of death which is पाश, is 'elsewhere (i. e., in the neck of Śāgarikā) but the effect (i. e., 'death') is in the King.

**Ch. of Voice.**—...कण्ठगतैः प्रार्णैः.....स्वार्थप्रयत्नेन अनिन.....त्यज साहसम् ॥१६॥

P. 272. Sl. 17. अतिमात्रम्—Adv. अतिगता मात्रा यस्मिन् तद् यथा स्यात् तथा ( बहु ) । “मात्रं त्ववष्टौ स्वार्थे कान्स्त्रे मात्रा परिच्छेदे । अक्षरावयवे द्रव्ये मानेऽप्ये कश्च भूषणं”—हंसः ।

P. 273. जीवितश्रे—सम्बोधने प्रथमा । जीवितस्य ईशा ( दृष्टीतन् ) । ईशा = ईश् + क + स्त्रियां टाप् ।

The metre is मालिनी । “ननमयययुतेयं मालिनी भोगिलीकैः ।”

न	न	म	य	य
— — —	— — —	— — —	— — —	— — —
अ ल म	ल म सु	ना ते, सा	ह से ने	ह श न

The pauses are on the 8th and the 15th syllables.

**Ch. of Voice.**—...विमुच्यतां त्वया.....लतापाशः अयम् ।.....बाहुपाशः निधीयताम् ॥१७॥

अनन्ध—Without clouds. नास्ति अन्धं यस्यां ( बहु ) सा । न भग्गन्ति चापि यस्मात् इति नञ्-भङ् + ड । ‘‘न भग्गन्ति यतस्तेभ्यः जलान्धभाणि तान्धतः’’ । ‘‘अन्धं मेघी वारिवाहः’’—अमरः ।

अकालवातावली—वातानाम् आवली ( इष्टीतत् ) अकाली वातावली ( उमीतत् ) न ( अन्यः ) कालः अकालः ( नञ्त् ) ; here नञ् is used in the sense of तदन्यत् ।

N. B. This is an apt reply of the Jester to the King's statement—‘‘सर्वे इयमनन्धा वृष्टिः ।’’

The sudden interview with Sāgarikā is taken by the King as a shower of rain without cloud. But the Jester, in excellent humour, apprehends it to be swept away by an unexpected gust of wind in the form of Queen Vāsavadattā who enters immediately afterwards. This is very good example of Dramatic Irony* or पताकास्थान ।

अवधीरयित्वा—Disregarding ; अवधीर् + णिच् + क्ताच् । But अव - धीर् + णिच् + ल्यप् will give the form अवधीय्ये ।

P. 273. मध्यस्थ—Indifferent. तस्य भावः मध्यस्थ + तल् + स्त्रियां टाप् ।

मृगधे—Beautiful. ‘‘मृगधत् सन्दरे मूढे’’—मेदिनी ।

विफलमनोरथाः—Adj. to वयम् । विफलाः मनोरथाः येषां ( बहु ) ते । विगतं फलं यस्मात् ( प्रादि बहु ) सः विफलः ।

क्रियामहं - कृ + कर्मणि + लट्, महं । Nom. वयम् ।

अलीकदक्षिण्येन—With false humouring, pseudo favour. अलीकं दक्षिण्यम् ( कर्मधा ) तेन । अलीक means मिथ्या—‘‘अलीकं त्वमिदं वृत्तं’’—अमरः । दक्षिण्य means ‘he who follows the humour of others.’ ‘‘दक्षिणी दक्षिणीहूत्सरलच्छन्दवर्तिष । अवामे विषु यज्ञादिविधिदाने दिशि क्रियाम्’’

मेदिनी । “दक्षिणस्तु परच्छन्दानुवर्त्तिनि ।” दक्षिण + षञ् ब्राह्मणादित्वात् = दक्षिण्यम् ।

P. 277. Sl. 18. In this shloka the King likes to convince Sāgarikā that whatever courtesy he might have shown towards the Queen, is all nothing but mere formality. But his unflinching love is always towards Sāgarikā.

श्वसीत्कम्पि—Adj. to कुचयुगे । Throbbing due to heavy sighs. श्वसेन उत्कम्पः ( श्यातत् ) । सीऽस्तीति श्वसीत्कम्प + इनि । कुचयुगे—भावे ७मी ।

मौने...भाषितम्—That is, when she observed silence due to some kind of dissatisfaction, I spoke sweet words in order to pacify her and broke her silence.

मौन means silence. मुनि + षण् by the rule, “इगन्ताच्च लघुपूर्वात्” ।

कुटिलीकृत etc.—Adj. to वक्त्रे । कुटिलीकृते भुवी यस्मिन् ( बहु ) तस्मिन् ।

‘अकुटिल’ कुटिल’ कृतम् इति कुटिल + च्चि अभृततद्भावे + क्त + क्त-कर्मणि । वक्त्रे is भावे ७मी ।

यात’...पादयोः—I fell flat at her feet.

सङ्गजम् अभिजात्यम् etc.—Adj. to सेवा । सङ्गजम् अभिजात्यम् • ( कर्माधा ) तेन जनितम् ( श्यातत् ) actuated by her noble pedigree. अभिजात means ‘born of high family’. ‘अभिजातस्तु कुलजे वृद्धे’—अमरः । अभिजातस्य भावः इति अभिजात + षञ् = अभिजात्यम् ।

प्रेमाबन्ध—Adj. to प्रीतिः । प्रेम्णः आबन्धः ( दृष्टीतत् ) तेन विवर्धितः ( श्यातत् ) ...विवर्धितः अधिकश्च ( कर्मधा ) तादृशः रसः यस्याः ( बहु ) सा । आ—बन्ध् + षञ् = आबन्ध meaning सम्बन्धः । रस means ‘love’—“रसो गन्धरसे स्वादि तिलादौ विषरागयोः”—विश्वः । The metre is शार्ङ्गखण्डितम् ।

Ch. of Voice.—...( मया ) कम्पितेन ( भूयते ) ( ‘अहम्’ कम्पितः ) प्रियेण भाषितेन ( भूयते ) [ ‘अहम्’ प्रियं भाषितवान् ]...यातेन ( भूयते )...[ ‘अहम्’ यातः or यातवान् ]...जनितया सेवया...रसया प्रीत्या यया तया... ॥१८॥

P. 279. विप्रलब्धः—Deceived, bewildered. वि - प्र - लब्ध् + क्त कर्मणि ।

P. 283. Sl. 19. Here the King is in such a bewildered state of mind at the simultaneous occurrence of so many unfavourable incidents, such as the pitiable plight of Śīgarikā, angry mood of Vāsavadattā, binding of Vidushaka—that he cannot long concentrate his mind on any one of these, so that a proper remedy may be found out.

कृतदीर्घ etc.—Adj. to मुखम् । दीर्घः दीर्घः ( कर्मधा ) कृतः दीर्घरोषः ( कर्मधा ) तेन मुषितम् ( श्यातत् ) तादृशं क्षिण्वन्वितं यस्मिन् तत् । क्षिण्वन्वितम् ( कर्मधा ) । मुषित—मुष् ( to steal ) + क्त ; conj. मुष्णाति etc.

सुसंभ्रतकषा—With pent up anger ; सुसंभ्रता कट् ( कर्मधा ) सु - सम् - भ्र + क्त कर्मणि = सुसंभ्रत ; accumulated, pent up.

संतर्ज्यमानाम्—Scolded. सम्—तर्ज् + कर्मणि शानच् + स्त्रियां टाप् ।

सर्वाकार etc.—Adj. to चङ्गम् । सर्वः आकारः ( कर्मधा ) तेन कृता ( श्यातत् ) तादृशी व्यथा यस्य ( बहु ) सः । सर्वाकार refers to all those three mishaps mentioned in the first three lines.

निर्वृतिम्—निर - ड + क्त । “अथ निर्वृतिर्नोऽस्ति मृत्योः सुखे”—हेमचन्द्रः ।

### Critical Estimate

Act III opens in one part of the Royal Palace and the subject-matter is chiefly devoted to the incidents of disguise, which as the source of many an error, has been made artistic enough to help towards the development of the plot. The गर्भसन्धि, with its different constituents, such as रूप, प्रार्थना etc., covers the whole Act. The definition of गर्भसन्धि is—

“फलप्रधानीपायस्य प्रागुद्भिन्नस्य वस्तुनः ।

गर्भो यत्र समुद्भेदो ज्ञासान्वेषणवान् मुहः” ॥ सा. द. ( ६।७८-७९ )

Here in this Act, the final result ( i. e., the union of the

hero and heroine) is engulfed within the development of incidents in such a way that its final achievement, though expected to be accomplished, is not effected under the prevailing circumstances. Śāgarikā in the guise of Vāsavadattā was expected to be united with the King on the spot of secret assignation ; but the secret information about this, given to the Queen who came there in time, frustrated the plot and exposed the King, who mistook real Vāsavadattā to be Śāgarikā in disguise. The King wanted to carry on a clandestine love-intrigue with real Śāgarikā who subsequently came to the place in the disguise of the Queen ; but through irony of fate, the Queen, returning immediately with a view to pacify the King, detected the whole affair : and the King was thereby doubly exposed. The result was about to be achieved, when frustration came. The whole situation is manipulated in such a skilful and artistic manner that there is not the slightest tinge of impropriety anywhere. Everything appears to be natural and spontaneous.

The main characters are found to be individualized in their particular trends of temperament. Vidushaka's character has been revealed here more clearly in its true colour than before. The King, the Queen, and Śāgarikā all show individual peculiarities of their respective characters.

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## चतुर्थोऽङ्कः

( ततः प्रविशति ^१रवमालामादाय साक्षा सुसङ्गता )

सुसङ्गता—( सकृन् निःश्वस्य ) हा प्रियमहि सागरिण ! हा  
“लज्जालुए ! हा सखीगणवच्छले ! हा उदारसौले ! हा  
सौम्यदर्शने ! कहिं^३ गदासि ? देहि मे पडिबभ्रणं । ( इति  
रोदति—ऊर्ध्वमवलीक्य निःश्वस्य च ) हंहो देवहृदभ्र ! अकृष्ण !  
असामंखरुबसोहा तादिसो तुए जइ णिमिदा ता कौस उण  
ईदिसं अबल्यंतरं पाबिदा । इअं च रअणमाला जीविद-  
निरासाए ताए कस्सवि बह्णणस्स हत्ये पडिवादेसुत्ति भणिअ  
मम हत्ये समर्पिदा । ता जाव कंप्पि बह्णणं अस्सेसामि ।  
( ^४नेपथ्याभिमुखमवलीक्य ) अए ! कहं एसो क्वु^५ बह्णो वसंतओ इधं^६  
एव्व आअच्छदि ! ता एदस्स एव्व पडिवादइस्सं । ( क )

( क ) हा प्रियमहि सागरिके ! हा लज्जालुके ! हा सखीगणवत्सले ! हा  
उदारशौले ! हा सौम्यदर्शने ! कुत्र गतासि ? देहि मे प्रतिवचनत् । हंहो देवहृदक !  
अकृष्ण ! असामान्यरूपशोभा तादृशी त्वया यदि निमित्ता, तत् कस्मात् पुनः ईदृशम्  
अवस्थान्तरं प्रापिता ? इयच्च रत्नमाला जीवितनिराशया तया कस्यापि ब्राह्मणस्य  
हस्ते प्रतिपादय इति भणित्वा मम हस्ते समर्पिता । तद् यावत् कमपि ब्राह्मणम्  
अन्विष्यामि । अये ! कथमेष खलु ब्राह्मणो वसन्तकः इह एव आगच्छति ! तदेतस्मै  
एव प्रतिपादयिष्यामि ।

१. गृहीतरत्नमाला । २. लज्जालुचि उदारशौले । ३. कहिं दाशिं तुमं भए  
मेकिइदम्मा ? ४. परिक्रम्यायतीऽवलीक्य । ५. अयम् । ६. इह ( इषी ) अयम् ।

( ततः प्रविशति छटी वसन्तकः )

वसन्तकः—हो हो भोः ! अज्ज खलु पिअवअस्से ण पसादि-  
दाए तत्तभोदीए वासवदत्ताए बंधणादो मोचिअ सहत्यदिस्से हिं  
मोदअलउडुएहिं^१ उअरं मे सुपूरिदं किदं । अस्सं च, एदं  
पट्टं^२ अलुअलं कखाहरणं^३ अ दिस्सं । ता जाव दाणिं पिअव-  
अस्सं पेक्विस्सं । ( क )

( इति परिक्रामति )

सुसङ्गता—( रुदती सहसोपपत्य ) अज्ज वसंतअ ! चिट्ठ टाव  
तुमं सुहुत्तअं । ( ख )

वसन्तकः—( दृष्ट्वा ) कथं^४ सुसंगदा ! सुसंगदे ! एत्थ किं  
णिमित्तं रोदीअदि ? ण खलु साम्भरिआए अज्जाहिदं किंपि  
संबुत्तं ? ( ग )

सुसङ्गता—एदं ज्जेअ निवेदेदुकामा^५ । सा खलु तवस्मिणी  
देवीए उज्जइणिं णीदेत्ति पवादं^६ कदुअ उअत्यिदे अहरस्से ण  
जाणीअदि कहिं णीदेत्ति । ( घ )

( क ) हो हो भोः ! अद्य खलु प्रियवयस्येन प्रसादितया तवभवत्या वासवदत्तया  
बन्धनात् मुक्ता ( मोचयित्वा ) सहस्रदत्तैः मोदकलङ्गुलैः उदरं मे सुपूर्णं ( सुपूरितं )  
कृतम् । अन्यच्च—एतत् पश्यांशुकयुगलं कर्णाभरणञ्च दत्तम् । तद् यावद् इदानीं  
प्रियवयस्यं प्रेषिष्ये ।

( ख ) आर्य वसन्तक, तिष्ठ तावत् त्वं सुहृत्तकम् ।

( ग ) कथं सुसङ्गता ! सुसङ्गते, अत्र किं निमित्तं कथ्यते ? न खलु साम्भरिकाया  
अप्याहितं किमपि संवत्तम् ?

( घ ) एतदेव निवेदयितुकामा । सा खलु तपस्विनी देव्या उज्जयिनीं नीतेति  
प्रवादं कृत्वा उपस्थितेऽर्चने न ज्ञायते कुत्र नीता इति ।

1. मोदएहिं चिरस्स । 2. कखाभरणं । 3. कइं । 4. अज्ज वसंतअ ! अज्जाहिदं ज्जेअ  
निवेदइस्सं । 5. पेसिट्ठेत्ति ज्ञाप्यवादं । णीअदेत्ति ।

বসন্তকঃ—( সীধেগম ) হা ভোদি সাম্মরি ! হা অসামস্ব-  
কবসোহে ! হা মিদুভাসিণি^১ ! অদিনিগ্ধণ^২ দেবো কিদং ।  
তদো তদো ?— (ক)

(ক) হা ভবতি সাগরিকি ! হা অসামান্যরূপশোভে ! হা মদুভাসিণি ! অতি-  
নিষ্ট^৩ং দেব্যা ক্রতম্ । ততঃ ততঃ ?—

লজ্জালুকী লজ্জাশীলি । উদারসীলি উদাত্তচরিত । সৌম্যদর্শনে স্নিগ্ধাশীলী ।  
দৈবহৃতক কুত্স্থিতদেব । প্রতিপাদয় সমর্পয় । পদ্মায়ুক্যুগলং সৌম্যবস্ত্রযুগলম্ । অতি-  
নিষ্ট^৩ং অতিনিষ্টাক্ষণম্ । অত্যাছিতং মঙ্গানিষ্টম্ ।

( রত্নমালা হস্তে সান্নিধ্যরূপে হৃদয়তার প্রবেশ )

Beng. Trans. হৃদয়তা—( সন্ধ্যা নিখাস ফেলিয়া ) হা প্রিয়সখি সাগরিক !  
হা লজ্জাশীলি ! হা সখীজনপ্রিয়ে ! হা উদারচরিত্রে ! হা সৌম্যদর্শনে ! তুমি  
কোথায় গেলে ? প্রভুন্তর দাও । ( রোদন করিয়া উদ্বে অবলোকনকরতঃ নিখাস  
ফেলিয়া ) রে শিশুর হতভাগা দেব ! সেইরূপ অসাধারণ রূপলাবণ্যযুক্ত করিয়া তাহাকে  
যদি নিষ্ঠা করিলেই তবে আবার এইরূপ দশান্তরে কেলিলে কেন ? জীবনের প্রতি  
নিরাশ হইয়া—“এই রত্নমালা কোনও ব্রাহ্মণের হস্তে দান করিও”—এই বলিয়া তিনি  
রত্নমালাটি আমার হস্তে অর্পণ করিয়াছেন । আমিও এখন একজন ব্রাহ্মণের অধেষণ করি ।  
( নেপথ্যের দিকে অবলোকন করিয়া ) এই যে ব্রাহ্মণ বসন্তক এই দিকেই আনিতেছেন ।  
ইহার হস্তে সমর্পণ করি ।

( তারপর সহর্ষে বসন্তকের প্রবেশ )

বসন্তক—হাঃ, হাঃ ! আরে আজ প্রিয়বয়স্ক বাসবদত্তাকে সজ্জ করিলে বাসবদত্তা  
আমাকে বন্ধন হইতে মুক্ত করিয়া নিজ হস্তে মোদকলডুকা দিবার আমার উদর  
উত্তমরূপে পূর্ণ করিয়া দিয়াছেন । আরও এই ক্ষৌমবস্ত্রযুগল এবং কর্ণভরণ দিয়াছেন ।  
এখন প্রিয়বয়স্কের সহিত সাক্ষাৎ করি ।

( পরিক্রমণ )

হৃদয়তা—( রোদন করিতে করিতে সহসা অগ্রসর হইয়া ) আঃ বসন্তক ! এক  
মুহুর্ত ধায়ুন ।



বসন্তক—(দেখিয়া) একি হৃদয়তা যে? হৃদয়তে, তুমি এখানে রোদন করিতেছ কেন? সাগরিকার কোনও কিছু বিপদ হয় নাই তো?

হৃদয়তা—সেইটাই জানাইতে আসিয়াছি। সেই হতভাগিনীকে দেবী উজ্জয়িনী পাঠাইয়া দিয়াছেন এই প্রবাদ প্রচার করিয়া মধ্যরাত্রি উপস্থিত হইলে কোণায় তাহাকে লইয়া যাওয়া হইয়াছে জানা যায় নাই।

বসন্তক—(উদ্বেগের সহিত) হা আর্ধো সাগরিকে! হা অসাধারণ রূপলাবণ্যযুক্ত! হা ব্রহ্মভাগিণি! দেবী অত্যন্ত নিষ্ঠুর কার্য্য করিয়াছেন। তারপর তারপর?—

**Eng. Trans.** (Then enter Susangatá with tearful eyes with the jewel-necklace in her hand)

Susangatá—(Sighing pitifully) Alas, friend Ságariká, my bashful, my affectionate (lit : affectionate towards her companions), my generous, my lovely friend! Whither are you gone? Give me reply. (Weeps and looks up with sighs) Oh relentless cursed Destiny! Why shouldst thou have endowed her with such unrivalled charms, to consign her to so hapless a fate? Despairing of her life, she has given me this jewel-necklace saying, 'offer it to some Bráhmāna.' Now, I shall look for a Bráhmāna. (Looking towards the green-room) Ah, here comes worthy Vasantaka, I shall give it to him.

(Then enter Vasantaka in a joyful mood)

Vasantaka—Excellent, excellent! Being appeased by my dear friend, Her Majesty Vāsavadattá has restored me to freedom from bondage and has filled my belly with sweets offered with her own hands and further presented me with a pair silken cloths and these ear-rings. Now, I shall see my dear friend. (Goes around)

Susangatá—(Weeping and approaching all on a sudden) Worthy Vasantaka, please wait a moment.

Vasantaka—(Looking) Hey Susangatá! Susangatá, why do you weep now? No disaster, I think, has overtaken Ságariká?

Susangat—This is just what I have come to inform you. A rumour has been spread by Her Majesty that the poor girl has been taken away off to Ujjayini, but it is not known whither she is taken away at midnight.

Vasantaka—(Anxiously) Ah, alas ! Poor Sāgarikā ! A damsel of such unequalled charms and of such a gentle disposition ! Indeed very cruel treatment has been meted out by the Queen. Then, what next ?—

सुसङ्गता—एसा रञ्जमाला ताए जोबिदणिरासाए अज्ज-  
बसंतअस्स हत्थे पडिवादेसुत्ति भणिअ मम हत्थे समप्पिदा ।  
ता णं गेल्लदु अज्जो एदं । (क)

वसन्तकः—( सच्चं सकरुणं—कणौ पिधाय ) भोदि ! ण मम  
ईदिसे पत्थावे एदं बोद्धुं^१ हत्थो^२ प्रसरदि । (ख)

( इत्यभौ रुदतः )

सुसङ्गता—( अञ्जलिं वहा ) ताए एब्ब अनुग्गहं करंतो अंगी-  
करेदु एदं अज्जो^३ । (ग)

वसन्तकः—( विचिन्त्य ) अहवा, उवणेहि ; जेण इमाए  
ज्जेब्ब साअरिआविरहकुंठिअं^४ पिअवअस्सं विणोदेमि । (घ)

(^१ सुसङ्गता वसन्तकस्य हस्ते रत्नमालां ददाति )

(क) एषा रत्नमाला तया जीवितनिराशया आर्यवसन्तकस्य प्रतिपादयेति भणित्वा  
मम हस्ते समर्पिता । तदु ननु गृह्णाण आर्य एताम् ।

(ख) भवति, न मम ईदृशी प्रत्यावे एतां बोद्धुं^१ हस्तः प्रसरति ।

(ग) तस्याः अनुग्रहं कुर्वन् अङ्गीकरोतु एताम् आर्यः ।

(घ) अथवा, उपनय ; येन अनया एव सागरिकाविरहकुण्ठितं प्रियवयस्यं  
विनीदयामि ।

1. कथं मम...एदं जेण णिदुं... । 2. हत्था । 3. विरहकुंठिदं । 4. सुसङ्गतीपनयति ।

वसन्तकः—( गृहीत्वा लिङ्ग्य^१ सविषयम् ) भोदि ! कुदो उण ईदिसस्स अलंकारस्स समागमो ? (क)

सुसङ्गता—अज्ज ! मएवि सा कौटूहलेण पुच्छिंदा आसि^२ । (ख)

वसन्तकः—तदा ताए किं भणिदं ? (ग)

सुसङ्गता—तदो मा उइं पेक्खिअ दीहं निस्ससिअ—सुसंगदे ! किं टाणिं तुह इमाए कधाएत्ति—भणिअ रोदिदु^३ पउत्ता । (घ)

वसन्तकः—णं कधिदं एब्ब ताए^४ । सामान्यजनदुल्लहेण इमिणा परिच्छदेण सब्बधा मग्गाभिजणसमुप्पसाए ताए होदब्बं । सुसंगदे ! पिअवअस्सो दाणिं कहिं ? (ङ)

सुसङ्गता—अज्ज ! एसो क्व भट्टा देवीभवणादो निक्कमिअ फड्डिअसिलामंडवं गदो । ता गच्छदु अज्जो । अहंवि देवीए वासवदत्ताए परिचारिणी^५ भविस्सं । (च)

( इति निष्क्रान्तौ )

इति प्रवेशकः

(क) भवति, कुतः पुनः ईदृशस्य अलंकारस्य समागमः ? (ख) आर्य, मयापि कौटूहलेन पृष्टा आसीत् ।

(ग) तदा तथा किं भणितम् ?

(घ) ततः सा ऊर्ध्वं प्रेत्य दौघं निःश्वस्य—सुसङ्गते, किमिदानीं तव अनया कथयेति भणित्वा रोदितुं प्रवृत्ता ।

(ङ) ननु कथितमेव तथा । सामान्यजनदुर्लभेन अनेन परिच्छदेन मग्गाभिजन-सम्पन्नया तथा भवितव्यम् । सुसङ्गते, प्रियवयस्य इदानीं कुत्र ?

(च) आर्य, एष खलु भर्ता देवीभवनात् निष्क्रम्य एकटिकशिलामण्डपं गतः । तद् गच्छतु आर्यः । अहमपि देव्याः वासवदत्तायाः परिचारिणी भविष्यामि ।

1. निर्वर्ण्य । 2. मएवि कौटूहलेण पुच्छिदं ओब्ब । 3. रोदिदु । 4. मए । 5. पणवत्तिणी ।

জীবিতনিরাশ্রয়া জীবনং প্রতি আশ্রয়ন্থয়া । সানান্যজনদুঃখমিন সাধারণজন-  
দুঃখাদিণ পরিচ্ছদেণ অলঙ্কারেণ, অত্র রত্নমালায়া ইত্যর্থঃ । মহামিজনসম্মল্লয়া কুলীন-  
বংশীভূতয়া । অন্যত্রা সট্ঠশস্যালঙ্কারস্য সর্ব্বথা প্রাপ্যভাব ইত্যর্থঃ । দেবীভবনাৎ বাসব-  
দ্রুতামবনাৎ ।

Beng. Trans, সুসঙ্গতা—সেই ( সাগরিকা ) নিজের জীবনে হতাশ হইয়া  
'এই রত্নমালা বসন্তকে সমর্পণ করিও' এই বলিয়া আমার হস্তে সমর্পণ করিয়াছিলেন ।  
তাহা এখন আঁচন করুন ।

বসন্তক—( সাংগেন্ত্রে করুণভাবে—কণ বন্ধ করিয়া ) আঁচো, আমার কিন্তু হস্ত এইরূপ  
পাণ্ডারে উহা ( বহন ) পরিধান করিবার জন্ত প্রসারিত হইতেছে না ।

( উভয়ের রোদন )

সুসঙ্গতা—( করজোড়ে ) এইটা গ্রহণ করিয়া তাঁহার প্রতি অমুগ্রহ প্রকাশ করুন ।

বসন্তক—( চিণ্টা করিয়া ) অথবা, আন ; এইটা লইয়া সাগরিকার বিরহে কুণ্ঠিত-  
হৃদয় প্রিয়বয়স্কের চিত্ত বিনোদন করিব ।

( সুসঙ্গতা বসন্তকের হস্তে রত্নমালা দিলেন )

বসন্তক—( গ্রহণ করিয়া সবিষ্ময়ে অবলোকন করতঃ ) কোথা হইতে এই অলঙ্কার  
আসিল ?

সুসঙ্গতা—আর্য্য, আমিও কৌতূহলবশতঃ তাঁহাকে জিজ্ঞাসা করিয়াছিলাম ।

বসন্তক—তখন তিনি কি বলিলেন ?

সুসঙ্গতা—তখন তিনি উদ্ধৃদিকে নিরীক্ষণ করিয়া দীর্ঘনিশ্বাস পরিত্যাগ করতঃ  
বলিলেন—'সুসঙ্গতে, তোমার এখন এই কণা পাড়িয়া লাভ কি' ?—এই বলিয়া রোদন  
করিতে লাগিলেন ।

বসন্তক—তাহাতে তিনি বলিলেন বৈ কি ! সাধারণ লোকের দুঃখ এই অলঙ্কার  
হইতে তাঁহাকে উচ্চবংশসজ্জতা বলিয়া মনে হইতেছে । সুসঙ্গতে, বর্তমানে প্রিয়বয়স্ক  
কোথায় ?

সুসঙ্গতা—আর্য্য, মহারাজ এখনই দেবী বাসবদত্তার প্রাসাদ হইতে বাহির হইয়া  
ফটিকশিলামগুপে গমন করিয়াছেন । এখন ( সেইখানে ) গমন করুন ! আমিও দেবী  
বাসবদত্তার পরিচারিকা হইব । ( উভয়ে নিষ্ক্রান্ত )

ইতি প্রবেশক

**Eng. Trans.** Susangatā—She herself, despaired of life, left with me this jewel-necklace saying, 'Present it to the worthy Vasantaka.' Pray accept it.

Vasantaka—(Covering his ears—piteously and with tearful eyes) Excuse me, my hand does not stretch out to take this (sad offer) in such circumstances. (Both weep)

Susangatā—(With folded hands) Please favour her by accepting this.

Vasantaka—( Reflecting ) Or, bring it ( to me ). By this I shall relieve the mind of my dear friend the King afflicted with the separation from Sāgarikā. ( Susangatā gives the necklace to Vasantaka )

Vasantaka—( Accepts and looks with wonder ) Madam, whence again, came such an ornament ?

Susangatā—Sir, I too asked her about it out of curiosity.

Vasantaka—And what replied she ?

Susangatā—She looked up, sighed and said—'Susangatā, what is the use of these tales now'—and then burst into tears.

Vasantaka—Indeed, she did disclose the matter by that. This ornament which is inaccessible to the people of the ordinary run, indicates that she surely belongs to some highly distinguished family. Susangatā, where is my dear friend now ?

Susangatā—Worthy sir, His Majesty went out of the Queen's apartment and went to the crystal alcove. Do you go (to him now). I must to go to attend Her Majesty.

(Both exeunt)

Here ends the Interlude.

( ततः प्रविशति आसनस्थो राजा )

राजा—( विचिन्त्य )

सव्याजैः शपथैः प्रियेण वचसा चिन्तानुवृत्त्याधिकं

बेलस्थेण परेण पादपतनैर्वाक्यैः सखीनां मुहुः ।

प्रत्यासत्तिमुपागता नहि तथा देवी हृदया यथा

प्रज्ञात्यैव तयैव बाष्पसलिलैः कोपोऽपनौतः स्वयम् ॥१॥

( सौत्कण्डं निःश्वस्य ) तावद्विदानीं देव्यां प्रसादितायां सागरिका-  
चिन्तेव केवलं मां बाधते । कुतः—

अभोजगर्भसुकुमारतनुस्तटासी

कण्ठग्रहे प्रथमरागघने विलीय ।

सद्यः पतन्मदनमार्गणरन्ध्रमार्गे-

र्मन्ये मम प्रियतमा हृदयं प्रविष्टा ॥२॥

( विचित्रा ) योऽपि मे विश्रामस्थानं वसन्तकः, सोऽपि देव्या  
संयतः^१ । तत् कस्याग्रतो बाष्पमोक्षं करिष्ये ? ( इति निःश्वसिति )

( ततः प्रविशति वसन्तकः )

वसन्तकः—( परिक्रम्यावलोक्य च सविषयम् ) एषो क्व निम्भरो-  
क्कंठापरिक्रामं पि, तणं मलाहणिज्जलावस्यं समुब्बहंतो उदितो  
दुदिआचंदो विअ अहिअदरं सोहदि पिअवअस्सो ! ता जाव  
णं उवसप्पामि । ( उपसृत्य ) सोत्थि भवदे ! भो दिट्ठिआ “बह्वसे !  
देवीहृत्यगदेनापि मए पुणोवि एदेहिं अच्छीहिं जं  
दिट्ठोसि । ( क )

( क ) एष खलु निर्भरीत्कण्ठापरिचामामपि श्लाघनीयलावण्यां तनं समुद्बहन्  
उदितो द्वितीयाचन्द्रः इव अधिकतरं शोभते प्रियवयस्यः । तद् शब्द एवम् ( ननु )  
उपसर्पामि । स्वप्ति भवते । भो दिष्टा वईसे !—देवीहृत्यगतेनापि सद्यः पुनरपि  
एताभ्याम् अक्षिभ्यां यद् दृष्टोऽसि । भो वयस्य, देव्या अनुगृहीतोऽसि ।

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1. प्रत्यापत्तिम् । 2. प्रसन्नायाम् । 3. संयतशक्ति । 4. राजानं दृष्टा ।  
5. निरन्तरच्छांठा । 6. दिष्टोऽसि ।

राजा—( दृष्ट्वा सङ्घर्षम् ) अये वसन्तकः प्राप्तः ! सखे ! परि-  
ष्वजस्व माम् ।

( विदूषकः परिष्वजति )

वसन्तकः—भो बभ्रस् ! देवीए अनुग्राहिदस्मि ।

राजा—वेषेणैव निवेदितस्त्वया देव्याः प्रसादः । तत्  
कथ्यतामिदानीं सागरिकायाः का वार्त्तति ।

वसन्तकः—( सर्वैलक्ष्यमधीमुखलिङ्गति )

राजा—वयस्य ! किं न कथयसि ?

वसन्तकः—अप्यिअन्ति निवेदिदुं ण पारेमि । ( क )

( क ) अप्रियमिति निवेदयितुं न पारयामि ।

सव्याजैः इति । सव्याजैः क्लृप्तयुक्तैः शपथैः प्रियेण वचसा मधुरवाक्यं न अधिकं  
चिन्तातृत्तया कन्दोऽनुगमनेन परेण निरतिशयेन वैलक्ष्येण विस्मयेन सह पादपतनैः  
सखीनां मुहुः वाकिन् अनुरोधवचनेन देवी तथा प्रत्यासक्तिं प्रसन्नताम् न उपागता प्राप्त  
प्रापितेत्यर्थः । यथा रुदत्या तथा एव देव्या वासवदत्तया एव बाष्पसलिनैः अश्रुजलैः  
कोपः अपनीतः दूरीकृतः । बाष्पजलपतनाद् अन्तर्गतकोपसम्भारभ्य प्रक्षालितत्वात्  
कोपस्यापगम इत्यर्थः ॥१॥ बाधते पीडयति । कुत इति । अश्रोजगर्भसुकुमारतनुः अश्रोजस्य  
पश्य गर्भः अन्तः तद्वत् सुकुमारा कीमला तनुः देहः यस्याः सा । तदा साक्षात्कारा-  
वसर इत्यर्थः । असौ मम प्रियतमा सागरिका प्रथमरागघने मदङ्गे लयप्राप्तेव प्रथमः  
रागः अनुरागः तेन घने गाढे अनुरागातिशयेनेत्यर्थः । कण्ठगङ्गे आलिङ्गने विलीय  
अनुरागातिशयाद् द्रवीभूय आनन्दरसतां प्राप्य इत्यर्थः । सद्यः इदानीमेव पतन्तः ये  
मदनमार्गश्च, मदनवाणाः तेषां रन्ध्रमार्गैः क्षिद्रपदैः अवसरं प्राप्य इत्यर्थः । हृदयं प्रविष्टा  
यथा द्रवीभूतं वस्तु किञ्चित् रन्ध्रपथमवाप्य तत्रैव अन्तः प्रविशति तद्वत् ॥२॥ विश्रामस्थानम्  
विनीदस्थानम् । संयतः बद्धः । बाष्पमीचं अश्रुमीचनम् । निर्भरा निरतिशया उत्कण्ठा  
तथा परिक्षामां क्षीणाम् । श्लाघनीयलावण्यां मनीहरसौन्दर्ययुक्ताम् । परिष्वजस्व  
आलिङ्ग्य ।

**Prose order.** सव्याजैः शपथैः प्रियेण वचसा अधिकं चित्तानुवृत्त्या परेण विलक्ष्येण ( मङ्ग ) पादपतनैः सुहः सखीनां वाक्यैः देवी प्रत्यासत्तिं तथा न उपगता यथा हि रुदत्या तथैव बाष्पसलिलैः प्रक्षाल्य एव स्वयं कीपः अपनीतः ॥१॥

अन्धोजगर्भसुकुमारतनुः तदा असी सम प्रियतमा प्रथम रागवने कण्ठयन्ते विलीय सद्यः पतन्मदलमार्गणरन्धुमार्गैः हृदयं प्रविष्टा ( इति ) मन्ये ॥२॥

**Beng. Trans.** ( आसनह राजार प्रवेश )

राजा—( चिन्ता करিয়া ) ছলপূর্ণ শপথ, প্রিয়বাকা, সমধিক চিত্তানুবর্তন, অত্যন্ত বিশ্বাসের সহিত পাদপতন, সখীগণের পুনঃ পুনঃ অনুরোধ বচনের দ্বারা দেবী বাসবদত্তা সেরূপ প্রসন্ন হন নাই, যেরূপ তিনি স্বয়ং রোদন করিতে করিতে অশ্রুজলের দ্বারা প্রক্ষালিত করিয়া নিজের কোষ দূরীভূত করিয়াছেন । ১।

( উৎকর্ষার সহিত দীর্ঘনিঃশ্বাস পরিত্যাগ করিয়া ) এখন দেবী প্রসন্ন হইয়াছেন, এখন কেবল সাগরিকার চিন্তাই আমার পক্ষে কষ্টকর হইয়া উঠিয়াছে। কেন না—পদ্মের অন্তঃস্থলের স্থায় স্নকুমারমূর্তি আমার প্রিয়তমা ( সাগরিকা ) প্রেমের প্রথম গাঢ় আলিঙ্গনে বিলীন ( দ্রবীভূত ) হইয়া সত্ত্বঃ পতিত মদনবাণের ছিদ্রপথে বোধ হয় আমার হৃদয়ে প্রবেশ করিয়াছেন । ২ ।

( চিন্তা করিয়া ) আমার বিনোদনস্থান একমাত্র বসন্তক, সেও দেবীকর্তৃক বন্ধনে নিষ্কিপ্ত হইয়াছে। তাহা হইলে এখন কাহার সম্মুখেই বা অশ্রুমোচন করিব ? ( দীর্ঘ-নিঃশ্বাস ত্যাগ )

( বসন্তকের প্রবেশ )

বসন্তক—( বিশ্বাসের সহিত পরিক্রমণ ও অবলোকন করিয়া ) এই যে আমার প্রিয়-বরস্ত নিরতিশয় উৎকর্ষাহেতু কোন অথচ প্রশংসনীয় লাভাণ্ড্যুক্ত দেহ লইয়া দ্বিতীয়াচন্দ্রের স্থায় অধিকতর শোভা পাইতেছেন। এখন তাঁহার নিকট অগ্রসর হই। ( অগ্রসর হইয়া ) আপনাব মঙ্গল হউক ! আপনাব অভ্যাদয় লাভ হউক ! —যেহেতু দেবীর হস্তে পড়িলেও আমি পুনরায় এই অক্ষিযুগলের দ্বারা আপনাকে দেখিতে পাইলাম।

রাজা—(নানন্দে দেখিয়া) এই যে বসন্তক আসিয়াছে ! সখে, আমাকে আলিঙ্গন কর।

( বিদূষক আলিঙ্গন করিলেন )

বিদূষক—স্তো বরস্ত, দেবীর অনুগ্রহ লাভ করিয়াছি।



রাজা—বেশ-ভূষণ দর্শনেই তোমার উপর দেবীর প্রসাদ স্ফুটিত হইতেছে। এখন সাগরিকার খবর কি বল ?

বসন্তক—( সন্নিহিত হইয়া অধোমুখ হইলেন )

রাজা—বসন্ত, বলিতেছ না কেন ?

বসন্তক—অপ্রিয় সংবাদ নিবেদন করিতে পারিব না।

**Eng. Trans.** (Then enter the King seated)

**King.**—(Reflecting) By deceitful vows, sweet words, utmost humouring, prostrate supplications attended with extreme feeling of wonder and frequent requests of her friends, the Queen could not be appeased so much, as she herself has removed her anger, washing it away as it were, with the tears as she was weeping. 1.

(Breathing heavily with anxiety). Now that the Queen is appeased, the anxiety about Sāgarikā pains me much. For—

I think, my beloved with a form as delicate as the internal petal of the lotus, dissolved at the time of embrace—tight owing to the ardour of first love—has now found a passage into my heart through the channels made by the arrows of the god of love, shot just now. 2.

(Reflecting) Now, Vasantaka who was the only source of my consolation ( confidence ) has been imprisoned by the Queen. So, in whose presence can I now shed tears ? (Sighs)

(Then enter Vasanaka)

**Vasantaka.**—(Going round and looking with wonder) Yonder is my dear friend with a frame, emaciated with utmost care, but endowed with laudable gracefulness, shines still more radiantly as the moon of the second day of the bright fortnight. Now, I shall approach him. (Approaching) Be it all right with Your Majesty. Fortune favours you, as I have been able to see you with my eyes again, though I fell into the clutches of Her Majesty.

King—(Looking with joy) Ah, now Vasantaka is come ?  
My friend, embrace me. (Jester embraces)

Vidushaka—Dear friend, I have been favoured by Her Majesty.

King—Your dress declares (you restored to) the good graces of the Queen. Tell me now, what news of Sāgarikā ?  
(Vasantaka hangs down his head)

King—My friend, why do you not speak ?

Vasantaka—I cannot utter such unpleasant tidings.

राजा—(सीहं गं सम्भ्रमम्) वयस्य ! कथमप्रियम् ! किं व्यक्त-  
मेवोत्सृष्टं जौवितं त्वया ? हा प्रिये सागरिके ! (इति सीहं नाटयति^१)

विदूषकः—(सम्भ्रमम्) समस्तसदु समस्तसदु पित्र--  
बन्धसो ! (क)

राजा—(समाश्रय्य साक्षम्)

प्राणाः परित्यजत काममदक्षिणं मां

रे दक्षिणा भवत मङ्गलचनं^२ शृणुध्वम् ।

शीघ्रं न यात यदि तन्मुषिताः स्थ मूढा^३

याता सुदूरमधुना गजगामिनी सा ॥ ३ ॥

विदूषकः—भो ! मा अस्वधा संभावेहि । सा क्व तवस्मिणो  
देवीए उज्जङ्घणिं पेसिदत्ति सुणीअदि । तदो मए अप्पिअन्ति  
करिअ ण भणिदं । (ख)

(क) समाश्रितु समाश्रितु प्रियवयस्यः ।

(ख) भो, मा अन्यथा सम्भावय । सा खलु तवस्मिन्नी देव्या उज्जङ्घिनीं प्रेषिता  
इति श्रूयते । ततो मया अप्रियमिति कृत्वा न भणितम् ।

राजा—कथमुज्जयिनीं प्रेषिता ! अहो निरनुरोधिता मयि  
देव्याः^१ ! वयस्य ! केन तदेतदाख्यातम् ?

विदूषकः—^२भो ! सुसंगटाए । अस्मि च—मम हस्त्ये ताए  
केणाबि कज्जेण^३ इअं रअणमाला पेसिटा । (क)

राजा—किमपरं मामाश्वासयितुम् ! तद्वयस्य ! उपनय ।

( विदूषक उपनयति )

राजा—( गृहीत्वा रत्नमालां निर्व्वर्णं हृदये निधाय ) अहह !

कण्ठाश्लेषं समासाद्य तस्याः प्रभ्रष्टयानया ।

तुल्यावस्था मस्त्रीवेयं तनुराश्वास्यते मम ॥४॥

वयस्य ! त्वं परिधत्स्वेनाम्, येन वयमेनामपि तावद्दृष्ट्वा  
धृतिं करिष्यामः ।

विदूषकः—भो ! जं भवं आणवेदित्ति । (इति कण्ठं परि-  
दधाति ) (ख)

राजा—( सास्त्रं निःशस्य ) वयस्य ! दुर्लभं पुनर्दर्शनं प्रियायाः ।

(क) भोः, सुसङ्गतया । अन्वयः—मम हस्ते तथा केनापि कार्य्येण इयं रत्नमाला  
प्रेषिता ।

(ख) भोः, यद् भवान् आज्ञापयति ।

व्यक्तम् मस्यष्टम् । उत्कृष्टं त्यक्तम् । प्राणाः इति । अदक्षिणम् अनुदारम् । दक्षिणाः  
उदाराः । सर्गलाः प्राणा इति शेषः । शीघ्रं यदि न यात मां यदि न त्यजत इत्यर्थः ।  
तत् मुषिताः स्य चौरिताः वञ्चिता भवथ इति यावत् । मूढाः मुग्धाः प्राणाः इति शेषः ।  
गजगामिनी सागरिकेत्यर्थः । तस्यां यातायां मे प्राणानां नास्ति किञ्चित् प्रयोजनमित्यर्थः ॥२॥  
निरनुरोधिता निःश्लेषेण अनुरोधः अनुवर्तनम् अस्याः अस्तीति निरनुरोधिनौ । तस्याः भावः  
निरनुरोधिता प्रतिकूलाचरणमिति भावः । आख्यातम् कथितम् । कण्ठाश्लेषमिति । तस्याः

1. निरनुरोधा मयि देवी । 2. ( सास्त्रं निःशस्य ) 3. किं वि निमित्तं ।

कण्ठाग्रं षम् कण्ठालिङ्गनं समासाद्य प्राप्य प्रक्षय्या पतितया अनया रत्नावल्या इत्यर्थः । तुल्यावस्था तुल्या समाना अवस्था यस्याः सा । इयं मम तनुः शरीरम् आश्रित्येति सम्भाव्यते । मम तनुः सागरिकालिङ्गनात् क्षया, इयं रत्नमालापि सागरिकाकण्ठालिङ्गनात् विच्युता । अतः अनयोः मत्तनुरत्नमालयोः अवस्था साधारणी एव भवति । यथा काचित् सखी अन्यथा कयाचित् तुल्यावस्थया सख्या समाश्रित्येति तथा इयं मे तनुः च सागरिकाविरहात् क्षिप्तापि अनया तुल्यावस्थामापन्नया रत्नावल्या सम्भाव्यते इति भावः ॥४॥ धृतिं धैर्यं धारणम् ।

**Prose order.** रे प्राणाः, मां कामम् अदक्षिणं परित्यजत । मद्बचनं कुरुध्वम् । दक्षिणा भवत । शीघ्रं यदि न जात तत् नूनं मुषिताः स्य । सा गजगामिनी अधुना मृद्वरं याता ॥३॥

तस्याः कण्ठाग्रं षं समासाद्य प्रक्षय्या अनया तुल्यावस्था सखीव इयं मम तनुः आश्रित्येति ॥४॥

**Beng. Trans.** राजा—(उद्धेगेर महित सञ्जनेत्रे) वरञ्च ! कि ! अप्रिय ! ताहा हईले तिमि कि निश्चरई प्राण परित्याग करियाछेन ? हा प्रिये सागरिके ! ( मूर्च्छा )

विदूषक—( शशवास्ते ) प्रियवरञ्च, आबस्तु हईन, आबस्तु हईन ।

राजा—( नाशनेत्रे आबस्तु हईया ) हे प्राण, अनुनार आमाके शीघ्र परित्याग कर । सदय ( सरल ) हउ, आमार कथा राख । यदि शीघ्र आमाके परित्याग ना कर ताहा हईले बर्कित हईवे । সেই গজগামিনী এতক্ষণ বরদূর চলিয়া গিয়াছেন ।

विदूषक—आपनि अञ्च रकम मने करिवेन न । से बेचारीके देवी उज्जयिनीते पाठाईया दिय्राछेन बलिया गुन बाईतेछे । সেইজন আমি অপ্ৰিয় বলিয়া বলি নাই ।

राजा—कि ! उज्जयिनीते पाठाईया दिय्राछेन ! हाह, आमार प्रति नेवीर किरण प्रतिकूलाचरण ! वरञ्च, तोमाके ए कथा के बलि ?

विदूषक—ओह, मस्रता बलियाछे । आरउ आमार हस्ते कोन प्रयोजनवशतः तिमि एई रत्नमाला प्रेरण करियाछेन ।

राजा—अञ्च आर कि ? आमाके आबस्तु करिवार जञ्चई । वरञ्च, उहा लईया एस ।

( विदूषक आनिलेन )

রাজা—( গ্রহণকরতঃ নিরীক্ষণ করিয়া হৃদয়ে স্থাপনপূর্বক ) অহো ! তাঁহার কণ্ঠালিঙ্গন প্রাপ্তির পর বিচ্যুত এই রত্নমালা দ্বারা সমান অবস্থাপন্ন সখীর জ্ঞায় আমার এই তমু ইদানীং আধাসিত হইতেছে । ৪।

বয়স্ক, তুমিই ইহা পরিধান কর। বাহ্যতে আমি এই রত্নমালাকে দেখিয়াও সন্তোষ ( বৈরাগ্য ) লাভ করিতে পারি।

বিদ্রব্যক—আপনি বাহা আদেশ করেন। ( কণ্ঠে পরিধান )

রাজা—( সাক্ষনেত্রে নিঃবাস পরিত্যাগ করিয়া ) বয়স্ক, প্রিয়র পুনর্ব্যার দর্শন দুর্লভ।

**Eng. Trans.** King—(With eagerness and fear) What ! Unpleasant tidings ! My friend ! Has she given up her life truly ? O my beloved Sāgarikā ! (Faints)

Jester—( Alarmed—in haste ) Be consoled, my friend, be consoled.

King—( Recovering—with tears ) Leave me, a crooked person, oh my life ! Listen to me ; be straightforward (favourable). If you do not leave me immediately, you will be deceived, o foolish one ! That lady with elephant-like gait is far off already. 3.

Jester—Please don't think it otherwise. It is heard that the Queen has sent her to Ujjayini ; so I did not disclose it to you taking it to be unpleasant.

King—What ! Sent to Ujjayini ! Oh ! How the Queen is unfavorably disposed towards me ! Who told you this ?

Jester—Susangatā told me ; and more, she has sent this necklace through my hand with some object in view.

King,—To console me forsooth and for nothing else. So, bring it to me, my friend.

(The Jester brings it)

King—(Accepting the necklace he observes it well and applies it to his heart) This having embraced her neck and now being far removed therefrom, gives relief to my body that is like a friend of it, sharing a similar plight. 4.

My friend, wear it, so that I may acquire fortitude as I look at it.

Jester—As Your Majesty commands. ( Wears in the neck)

King—(Sighing—with tears) My friend ! Another sight of my beloved will be very rare.

विदूषक—( सभयं दिशोऽवलोक्य ) भो ! मा एवम् एतत् उच्चं मंतेहि । कदापि कोपि 'एतत् संचरति । (क)

( ततः प्रविशति वंद्यम्ना वसुन्धरा )

वसुन्धरा—( उपसृत्य ) जअदु जअदु भट्टा ! भट्टा ! एसो क्व रुमसुत्तां भाइणेओ बिजअवस्मा पिअमिब किंबि निवेदिदुकामी दुआरे चिट्ठिदि । (ख)

राजा—वसुन्धरे ! अविलम्बितं प्रवेशय ।

वसुन्धरा—जं देवो आणवेदि । ( निष्क्रम्य विजयवर्म्माणा सह पुनः प्रविश्य च ) विजअवस्मा ! एसो क्व, भट्टा । ता उवसण्णदु अज्जो । (ग)

विजयवर्म्मा—( उपसृत्य ) जयतु जयतु देवः ! देव ! दिष्ट्या वर्द्धसे रुमण्वतो विजयेन !

(क) भोः, मा एवम् अत्र उच्चैः मन्त्रयस्व । कदापि कोऽपि अत्र संचरति ।

(ख) जयतु ( ति ) जयतु ( ति ) भर्ता । भर्तः, एष खलु रुमसुतः भागिनेयः विजयवर्म्मा प्रियमिव किमपि निवेदयितुकामी द्वारे तिष्ठति ।

(ग) यद् देव आज्ञापयति । विजयवर्म्मान्, एष खलु भर्ता । उपसर्पतु आर्यः ।

राजा—साधु कमखन्, साधु ! अचिरात् महत् प्रयोजन-  
मनुष्ठितम् । विजयवर्धन् ! इत आस्थताम् । ( विजयवर्धना  
उपविशति ) ! ( सपरितोषम् ) विजयवर्धन् ! अपि जितः कोशलेश्वरः ?

विजय—देवस्य प्रभावेण ।

राजा—विजयवर्धन् ! तत् कथय कथामतिविस्तरतः  
श्रोतुमिच्छामि^१ ।

विजय—देव ! श्रूयताम् । १ इतो देवादेशात् कति-  
पयैरेवाहोभिरनेककरितुरगपत्तिदुर्निवारेण महता बलसमूहेन  
गत्वा विन्ध्यदुर्गावस्थितस्य कोशलनृपतेर्हार्मवष्टभ्य सेनाः  
समवासयितुं २ समारब्धवान् ।

राजा—ततस्ततः ?—

विजय—ततः कोशलेश्वरोऽप्यतिदपात् परिभवमसहमानो  
हास्तिकप्रायम् अशेषमात्मसंन्यं सज्जीकृतवान् ।

विदूषकः—भा ! लड्डुं आचक्व । बेबदि मे हिअअं । (क)

राजा—ततस्ततः ?—

विजय—देव ! कृतनिश्चयश्चासौ—

योद्धुं निर्गत्य विन्ध्यादभवदभिमुखस्तत्क्षणं दिग्बिभागान्  
विन्ध्यात्नेवापरिण ३ हिरदपतिघटापीडबन्धेन बन्धन् ।

(क) भो, लड्डु आचक्व । बेपते मे हृदयम् ।

1. राजा—( सपरितोषम् ) विजयवर्धन् ! अपि जिताः कोशलाः ? विजयवर्धना—  
देवस्य प्रसादात् । राजा—साधु कमखन्, साधु ! अचिरात् महत् प्रयोजनमनुष्ठितम् ।  
विजयवर्धन् ! तत् कथय कथामतिविस्तरतः श्रोतुमिच्छामि । 2. वधमितः । समावेश-  
यितुम् । 3. द्विपतिवृत्तना ।

वेगाद् बाणान् विमुञ्चन् 'समदगजघटोत्पिष्टपत्तिर्निपत्य  
प्रत्यैच्छद्वाञ्छितासि' द्विगुणितरभसस्तं रुमण्वान् क्षणेन ॥५॥

अपिच—

अस्त्व 'व्यस्तशिरस्त्रशस्त्रकषणैः कृतोत्तमाङ्गे क्षणं

वूढासृक्सरिति खनत्प्रहरणे 'वर्ष्मीद्वलदङ्गिनि ।

आह्वयाजिमुखे म कोशलपतिर्भग्ने प्रधानं बले'

राजा—कथमस्मदीयान्यपि बलानि भग्नानि !

विजय—एकैव रुमण्वता शरशतैर्मत्तद्विपस्थो हतः ॥६॥

अनेके करिणः हस्तिनः तुरगाः अश्वाः पत्तयः पदातयः तैः दुर्निवारिण दृष्टमनीयेन ।  
अवष्टभ्य निरुध्य । समवासयितुम् सन्निवेशयितुम् । परिभवम् पराजयम्, अवमानम्  
इति यावत् । हासिकप्रायम् हस्तिनां समूहः हासिकम् । तत् प्रायं बहुलं यस्मिन् तत्  
हस्तिबहुलम् इत्यर्थः । लघु शीघ्रम् । आचक्षु ब्रूहि । वेपते कम्पते । कृतनिश्चयः  
दृढसङ्कल्पः असौ । योद्धुमिति । विभ्यात् विभ्यपर्वतात् योद्धुं, निर्गत्य बहिरागत्य तत्क्षणम्  
अपरिण विभ्येन इव द्विरुदपतिघटापीडबन्धेन हिरदानां हस्तिनां पत्तयः तेषां घटाः समूहाः  
त एव आपीडबन्धः, आपीडानां शस्त्रराणां शिरःस्थितमास्थानामिति यावत् बन्धेन धारणेन  
सञ्जीकृताः घनसन्निविष्टाः हस्तिनः शिरःस्रग् इव दृश्यन्ते इत्यर्थः । दिग्विभागान्  
दिशः रुन्धन् अभिमुखः अश्ववर्त्ती अभवत् । वेगात् वेगेन बाणान् विमुञ्चन् वर्षन् समद-  
गजघटोत्पिष्टपत्तिः समदाः मदयुक्ताः गजाः तेषां घटाः समूहाः तैः उत्पिष्टाः निष्पिष्टाः  
पत्तयः पदातयः यस्य सः रुमण्वान् वेगात् जवात् वाञ्छितासिद्विगुणितरभसः वाञ्छितस्य  
आसिः प्राप्तिः तथा द्विगुणितः रभसी वेगः यस्य सः इष्टलाभाशया द्विगुणितवगः रुमण्वान्  
इत्यर्थः । क्षणेन आगत्य तं प्रत्यैच्छत् प्राप ॥५॥ अस्त्रेत्यादि । अस्त्रैः शरादिभिः व्यलानि  
विचित्रानि शिरस्त्राणि मस्तकवाणानि उष्णीषाणीति यावत् शस्त्राणि खड्गदोदिनि च तेषां  
कषणैः घर्षणैः प्रहारै वा कृतानि क्षिप्तानि उत्तमाङ्गानि मस्तकानि यस्मिन् आजिमुखे

1. करिघटा, विमुञ्चन्नयसमदगजोत्पिष्ट । 2. प्रत्यायाहा... । 3. जवेन । 4. अस्त ।
5. वर्ष्मीद्वलद—दमद । 6. भङ्गप्रतीपीभवन् । 7. न दृश्यते पुस्तकान्तरे ।



ইতি শেষঃ । অস্ত্যস্ত্যশিরস্ত্যশস্ত্যকণ্ঠৈঃ ইতি পাঠে ব্যস্তানি বিস্তিতানি শিরস্ত্যাণি  
কিরীটানি যৈঃ তানি ব্যস্তশিরস্ত্যাণি । অস্তানি নিস্তিতানি চ ব্যস্তশিরস্ত্যাণি শস্ত্যাণি  
চ, তेषাং কণ্ঠৈঃ প্রস্থারৈঃ । বৃদাস্তক্সরিতি বৃদ' বিব্য়সং বিসৃত' ইতি যাবত্ যত্  
অস্তক্ শীণিত' তস্য সরিত্ নদী তস্যাম্ । স্ননত্প্রস্থরণে স্ননন্তি শব্দায়মানানি  
প্রস্থরণানি আযুধানি যচ্চিন্ তচ্চিন্ । বর্ষোদ্বলদ্বক্লিণি বর্ষ্যভ্যঃ কবচেভ্যঃ উদ্বলন্  
নির্গচ্ছন্ বক্লিঃ যচ্চিন্ তচ্চিন্, বর্ষ্যণঃ লৌহময়ত্বাৎ অস্ত্রাদিঘর্ষণে ন অগ্নুত্পত্তিরিত্যর্থঃ ।  
এতাভূঃ আজিমুখি রণারম্বে প্রধানৈ বলৈ মুখ্যে সন্ধ্যৈ ভগ্নে নষ্টে সতি স কৌশলপতিঃ  
মত্তদ্বিপস্ত্যঃ মত্তঃ দ্বিপঃ তচ্চিন্ স্থিতঃ উপবিষ্টঃ অপি একৈন এব কুমন্ততা আহুয়  
শরশতৈঃ হতঃ ॥৬॥

**Prose order**—বিব্য়াদ নির্গত্য তত্চরণম্ অপরীণ বিব্য়ৈন ইব দ্বিরদ্পতি-  
চট্যপীড়বন্ধনৈন দিগ্বিভাগান্ কন্ধন্ যৌক্তুম্ অধিসুখীভবত্ । বেগাদ বাণান্ বিমুচ্ছন্  
সমদগগচটীত্পিটপতিঃ কুমন্তান্ বাঙ্কিতানি দ্বিগুণিতরমসঃ ( সন্ ) দ্বণে নিপত্য  
ত' প্রত্যাচ্ছত্ ॥৫॥

অস্ত্যস্ত্যশিরস্ত্যশস্ত্যকণ্ঠৈঃ ক্লান্তোক্তমাঙ্কৈঃ দ্বণ' বৃদাস্তক্সরিতি স্ননত্প্রস্থরণে  
বর্ষোদ্বলদ্বক্লিণি আজিমুখি প্রধানৈ বলৈ ভগ্নে একৈন এব কুমন্ততা আহুয় শরশতৈঃ  
মত্তদ্বিপস্ত্যঃ স কৌশলপতিঃ হতঃ ॥৬॥

**Beng. Trans.** বিদূষক—( সভয়ে চতুর্দিকে অবলোকন করিয়া ) আপনি এখানে  
উঠেঃথরে কথা বলিবেন না । কেহ কোথায় এখানে চলাফেরা করিতে পারে ।

( বেত্রহস্তে বহুকরার প্রবেশ )

বহুকরা—( অগ্রসর হইয়া ) মহারাজের জয় হউক ! মহারাজ, কুমথানের ভাগিনের  
বিজয়বর্মা কিছু ঐতিহ্যের সংবাদ বিজ্ঞাপন করিবার জন্য দ্বারে অপেক্ষা করিতেছে ।

রাজা—বহুকরে, নীড়ই তাহাকে গইয়া আইস ।

বহুকরা—বে আজ্ঞা মহারাজ ! ( নিজস্ব হইয়া বিজয়বর্মার সহিত পুনঃ প্রবেশ  
করিয়া ) বিজয়বর্মন, এই বে মহারাজ । আপনি অগ্রসর হউন ।

বিজয়বর্মা—( অগ্রসর হইয়া ) মহারাজের জয় হউক ! মহারাজ, কুমথানের বুদ্ধজয়ে  
আপনার সৌভাগ্যলাভ হউক !

রাজা—সাধু, কুম্ভধন, সাধু! অল্প সময়েই একটি মহান্ কার্য সম্পন্ন হইল। বিজয়-বর্ধন, এইখানে উপবেশন করুন। (বিজয়বর্মান্ উপবেশন)

রাজা—(পরিতোষের সহিত) বিজয়বর্ধন, কোশলরাজ কি বিজিত হইয়াছেন?

বিজয়বর্ধা—মহারাজের প্রভাবে (তাহা হইয়াছে)।

রাজা—বিজয়বর্ধন, সমস্ত বৃত্তান্ত বলুন; আমি সবিস্তরে শুনিতে চাই।

বিজয়বর্ধা—মহারাজ, শুভুন। এখানে মহারাজের আদেশক্রমে কতিপয় দিনের মধ্যে বহু হস্তী, অশ্ব ও পদাতি সন্নিবেশিত হুজ্জের স্তম্ভস্থান সৈন্তসমভিব্যাহারে ঘাইয়া বিজাপুরবর্তোপরি দুর্গমধ্যে অবস্থিত কোশলনৃপতির দ্বার অবরোধ করিয়া (কুম্ভধন) সেনা সন্নিবেশ করিতে আরম্ভ করিলেন।

বাজা—তারপর, তারপর।

বিজয়বর্ধা—তারপর কোশলপতিও অতি অহঙ্কারে এই অপমান সহ্য করিতে না পারিয়া বহুহস্তি-সমাকুল নিজের স্রুবহং সেনা সম্বীকৃত করিলেন।

বিদূষক—ওহে! সংক্ষেপে (শব্দ) বলে ফেল। আমার বুক কাঁপছে।

রাজা—তারপর, তারপর।

বিজয়বর্ধা—মহারাজ! সেই কোশলপতি দৃঢ়সঙ্কল্প হইয়া সেই মুহূর্ত্তে অল্প একটি বিজাপুরবর্তের দ্বারা দৃঢ়মান, অসম্বিজিত স্রুবহং হস্তি-সৈন্তশ্রেণী শিরোমাল্যের আকারে স্থাপনপূর্বক সকল িবিভাগ অবলম্বকরতঃ বিজাপুরবর্ত হইতে নির্গত হইয়া বুদ্ধার্হ সমুখীন হইলেন। ক্ষণেকের মধ্যে কুম্ভধনও সবেগে বাণ বর্ষণ করিতে করিতে মত্তহস্তিসমূহের দ্বারা পদাতিগণকে নিষ্পিষ্ট করিয়া অভিলষিত ফললাভের আশায় বিমুগ্ধিতবেগে তাঁহার অভিমুখীন হইলেন। ১৫।

পুনশ্চ, অস্ত্রসমূহের দ্বারা শিরস্ত্রাণ ও শস্ত্রসমূহ বিক্ষিপ্ত হওয়ার সেই আঘাতের ফলে বুদ্ধক্ষেত্রে মত্তকসমূহ ছিন্ন হইয়া পড়িয়া রহিয়াছে, শোণিত নদী প্রবাহিত হইতেছে, অস্ত্রের আঘাতে শকারমান বর্ষ হইতে বহি নির্গত হইতেছে,—এবংবিধ রণক্ষেত্রে সমস্ত প্রধান সৈন্ত নষ্ট হইলে (এক কুম্ভধন) মত্তহস্তীর উপর অধিষ্ঠিত কোশলপতিকে বুদ্ধার্হে আহ্বান করিয়াছিলেন—

রাজা—কি! আমাদের সৈন্তগুলিও বিনষ্ট হইয়াছিল না কি?

বিজয়বর্ধা—এবং একাই কুম্ভধন অসংখ্য শরের দ্বারা তাঁহাকে নিহত করিয়া-ছিলেন। ১৬।

**Eng. Trans.** Jester—Hallo ! Speak not so loud ; some one might be moving about here sometime.

(Then enter Vasundharā with a cane-staff in her hand)

Vasu.—( Approaching ) Glory to Your Majesty ! Vijayavarman the nephew of Rumanván, desirous of communicating to you some acceptable tidings, is at the door.

King—Let him enter immediately.

Vasu.—As Your Majesty commands. ( Goes out and returns with Vijayavarman ) Oh Vijayavarman, here is His Majesty ; please approach him.

Vijaya—( Approaching ) Glory to Your Majesty ! Your Majesty's fortune is propitious in the triumphs of Rumanván.

King—Bravo, Rumanván, bravo ! You have done a great deed in a very short time ! Take your seat here, Vijayavarman. (He sits)

King—(Rejoicing) O Vijayavarman ! Is the King of Koshala subdued ?

Vijaya—Through Your Majesty's glory.

King—Vijayavarman ! Relate the whole thing. I like to hear the story in details.

Vijaya—Your Majesty ! Please listen to me. On receiving Your Majesty's commands, ( Rumanván ) soon marched with a mighty army, irresistible on account of innumerable elephants, horses and foot-soldiers and then blockading the entrance of the King of Koshala fortified in a castle (fort) situated on the Vindhya mountain, began to encamp our soldiers.

King—Then, what next ?—

Vijaya—Then the King of Kosala impatient of this insult and out of great pride prepared his vast troops composed mainly of elephants—

Jester—Please finish in brief (quickly) ; my heart is in a flutter.

Vijaya—Your Majesty ! Then he, with a strong determination issued from ( the heights of ) the Vindhya and covering the quarters with a wreath-like array of big elephants which appeared like another chain of the Vindhya mountain, advanced to fight. Rumanvan too, showering clusters of arrows in quick succession, and getting the infantry smashed down by the array of infuriated elephants, encountered him in a moment with his speed redoubled with a hope of achieving his desired end. 5.

Again, when his main force was destroyed in the front of the battle, where heads were cloven by the blow of weapons and helmets thrown away by the missiles, where sparks were flashing forth from the armours on which weapons were clanging, (Rumanvān) challenged the King of Kosala—

King—What ! Even our army was routed ?

Vijaya—Rumanvān alone killed him who was seated on an infuriated (rutting) elephant, with hundreds of arrows. 6.

विदूषकः—‘जिदु जिदु भव’ । जिदं अहोहि’ । ( इति व्रत्यति ) (क)

राजा—माधु कोशलपते, माधु ! मृतुरपि ते श्लाघ्यः, यस्य हि रिपवोऽपि पुरुषकारमेव वर्णयन्ति ! ततस्ततः ?—

विजयवर्मा—देव ! ततो रुमण्वानपि कोशलेशु मद्भातरं ज्यायामं जयवर्मानं स्थापयित्वा ¹प्रहारवर्णितहास्तिकप्रायम-  
शेषमैन्धमनुवर्त्तमानः शनैःशनैरागच्छत्येव ।

(क) अयत्तु अयत्तु भवान् ! जितम् अस्माभिः ।

1. समरवर्णितम् अशेषबलम् ।

राजा—वसुन्धरे ! उच्यतां यौगन्धरायणः—¹प्रदश्यंतां  
मत्प्रसादस्य विभव इति ।

वसुन्धरा—जं देवो आणवेदित्ति । (क) ( इति विजयवर्षणा सह  
निष्क्रान्ता )

( ततः प्रविशति काञ्चनमाला )

काञ्चनमाला—आणत्तद्धि देवीए जह—गच्छ, हंजे  
कंचणमाले ! एदं इंदजालिओ अज्जउत्तस्स दंसेहि ।  
( परिक्रम्यावलीक्य च ) एसो क्व भट्टा । ता जाव णं उवसप्पामि ।  
( उपसृत्य ) जेदु जेदु भट्टा ! भट्टा ! देवी बिण्णवेदि—एसो  
क्व उज्जइणीदो मंवरसिद्धो नाम इंदजालिओ आअदो, ता  
पेक्खदु भट्टा । (ख)

राजा—अस्ति नः कौतुकमैन्द्रजालिके । तदेनं शोघ्नं  
प्रवेशय ।

काञ्चनमाला—जं भट्टा आणवेदि । ( इति निष्क्रम्य पिच्छिका-  
हस्तेनैन्द्रजालिकेन सह प्रविशति ) भट्टा ! एसो इंदजालिओ । (ग)

(क) यत् देवः आशापयतीति ।

(ख) आश्रयस्थि दिव्या यथा—गच्छ, हञ्जे काञ्चनमाले, एतम् ऐन्द्रजालिकम्  
आर्य्यपुत्रस्य दर्शय । एषः खलु भर्ता । तद् यावदेनमुपसर्पामि । जयतु जयतु भर्ता !  
भर्तः, देवी विज्ञापयति एषः खलु उज्जयिनीयाः शम्बरसिद्धिः नाम ऐन्द्रजालिकः आगतः ।  
तत् प्रेक्षतां भर्ता ।

(ग) यद् भर्ता आशापयति । भर्तः, एष ऐन्द्रजालिकः ।

ज्ञाञ्चः प्रशंसनीयः पुण्यकारणम् वीरत्वं शीर्य्यमिति यावत् । ज्यायांसमयजन्मानम् ।  
प्रहारेण व्रणितं सञ्जातव्रणं अतिताडनादित्यर्थः । हासिकप्रायम् हसिनां समूहः हासिकं

সন্ মাযং বহুলং যজ্ঞিন্ সন্। অনুবর্ষনালঃ অনুগচ্ছন্। সন্সদস্য মদনুযজ্ঞস্য  
বিম্বঃ উৎস্ব্যন্। এতৈ য়লু পারিতোষিকাदिदानि सन्तोषाः इत्यर्थः।

**Beng. Trans.** বিদূষক—মহারাজের জয় হউক! আমরা জয়লাভ করিরাছি।  
(নৃত্য করিলেন)

রাজা—সাধু, কোশলরাজ, সাধু! আপনার মৃত্যুও প্রশংসাই; কারণ, শত্রুগণও  
আপনার এইরূপ পৌরুষের প্রশংসা করিতেছে। তারপর, তারপর—

বিজয়বন্দা—মহারাজ! তারপর রমধনও কোশলরাজ্যে আমার জ্যেষ্ঠ ভ্রাতা  
জয়বন্দাকে স্থাপিত করিয়া প্রহারের দ্বারা ক্ষতবিক্ষত হস্তিবহুল বৃহৎ সেনাদলের পশ্চাৎ  
পশ্চাৎ ধীরে ধীরে আসিতেছেন।

রাজা—বহুকরে, যোগকরায়ণকে বল—আমার অনুগ্রহের ঐশ্বর্য্য যেন উহাকে দেখান  
(অর্থাৎ যথোপযুক্ত পারিতোষিকাদি দ্বারা যেন উহার সন্তোষবিধান করেন)।

বহুকরা—যে আজ্ঞা, মহারাজ! (বিজয়বন্দার সহিত নিজ্জাস্ত)

(কাঞ্চনমালার প্রবেশ)

কাঞ্চনমালা—দেবী আমাকে আদেশ দিয়াছেন—‘কাঞ্চনমালা, তুমি বাও, এই ঐন্দ্র-  
জালিককে মহারাজের নিকট দেখাও’। (পরিভ্রমণ ও অবলোকন করিয়া) এই যে  
মহারাজ, উহার নিকট* অগ্রসর হই। (অগ্রসর হইয়া) মহারাজের জয় হউক!  
মহারাজ! দেবী জ্ঞানাইয়াছেন—শত্রুসিদ্ধিনামক এই ঐন্দ্রজালিক উজ্জয়িনী হইতে  
আসিয়াছেন। ইহাকে মহারাজ দেখুন।

রাজা—আমার ঐন্দ্রজালিকের বিষয়ে কৌতূহল আছে। উহাকে শীঘ্র প্রবেশ  
করাও।

কাঞ্চনমালা—মহারাজ যাহা আদেশ করেন। (নিজ্জাস্ত ও পিচ্ছিকাহস্তে ঐন্দ্র-  
জালিক সহ প্রবেশ) মহারাজ, এই সেই ঐন্দ্রজালিক।

**Eng. Trans.** Jester—Victory, victory, to you! we have triumphed.

King—Bravo, Oh King of Kosala, bravo! Your death even is glorious, as your enemies too are applauding your prowess in this way. What next?

Vijaya—Your Majesty! Then Rumanván appointing my.

elder brother Jayavarman to govern the Kosala country is making slow marches behind the mighty army composed of elephants, injured in consequence of blows received.

King—Vasundharā, go and apprise Yaugandharāyana to disclose the treasures of my favour.

Vasu.—As Your Majesty commands. (Exit with Vijaya-varman)

(Enter Kānchanamīlā)

Kānchana—I have been ordered by the Queen thus—‘You go, Kānchanmīlā, and introduce this magician to the King.’ (Going and looking around) Here is the King. I shall approach him. (Approaching) Glory to Your Majesty! The Queen represents that this magician Shambarasiddhi by name is arrived from Ujjayini. So, please grant an interview to him.

King—I take much interest in a magician. Bring him hither quickly.

Kānchana—As Your Majesty commands. (She goes and returns with the Magician who carries a bunch of peacock’s feathers in his hands)

ऐन्द्रजालिकः—(उपसृत्य) ^१जञ्चदु जञ्चदु महाराजो ! (पिच्छिकां धामयित्वा बहुधा हास्यं कृत्वा^२)

पणमञ्च चलणे इंदस्स इंदजालिअ^३पिण्हणामस्स ।

तच्च जेब्ब बि सम्बरस्स ‘सुपरिद्धिदजसस्स ॥७॥

‘महाराज, कोसंबीपदे ! किं बहुणा ! (क)

(क) जयतु जयतु महाराजः—

प्रथमतः चरणे इन्द्रस्यैन्द्रजालिकपिनङ्गनामः ।

तथैवापि शम्बरस्य सुपरिस्थितयश्चः (सुप्रतिष्ठितयश्चः) ॥७॥

1. का—एदु एदु चञ्चो । ऐन्द्र—(परिक्रामति) । का—एसो भट्टा । ता उवसण्णदु चञ्चो । 2. पिच्छिकां धामयन् । 3. इंदजालिअ लल्ललललल, इंदजालिअनि लल्ललललल । 4. मायासुपरिद्धिदजसस्य ।

‘धरणीं मित्रं को आश्रये महिभरो जले जलणो ।

मज्झक्खि पओसो ढाविज्जइ देहि’ आसुत्तिं ॥८॥ (क)

विदूषकः—भो बभ्रस ! अबहिदो होहि । ईदिसे से  
अबहुंभो जेण सब्बं पि संभावीअदि । (ख)

ऐन्द्रजालिकः—

‘किं जप्पिदेण बहुणा इच्छमि हिअए जं जं देव’ दहुं ।

तं तं दंसेमि अहं गुरुणो मंतप्पमादेण ॥९॥ (ग)

राजा—भद्र ! तिष्ठ तावत् । काञ्चनमाले ! उच्यतां देवो ।  
युष्मदीय एवायमैन्द्रजालिकः । विजनीकृतश्चायमुद्देशः ।  
तदागच्छ । महितावेव पश्यावः ।

काञ्चन—जं भट्टा आणवेदि । (घ) ( इति निष्क्रम्य वासवदत्तया सह  
प्रविशति )

वासव—कंचनमाले ! उज्जइणीदो आअदोत्ति अत्थि मे  
तस्सिं ईदजालिए पक्खवादो । (ङ)

(क) महाराज, कौशास्त्रीपते ! किं बहुना—

धरण्यां मृगाङ्कः आकाशे महीधरो जले ज्वलनः ।

मध्याङ्गे प्रदोषो दाप्यते देहि आज्ञप्तिम् ॥ ८ ॥

(ख) भो बभ्रस, अबहिती भव । ईदृशीऽस्यावष्टम्भः येन सर्व्वमपि सम्भाव्यते ।

(ग) किं जप्पितेन बहुना इच्छसि हृदये यं यं देवं द्रष्टुम् ।

तं तं दर्शयाम्यहं गुरोर्मन्त्रप्रसादेन ॥ ९ ॥

(घ) यद् भर्ता आज्ञापयति ।

(ङ) काञ्चनमाले, उज्जयिनीत आगत इति अस्मि मे तस्मिन् ऐन्द्रजालिके पक्षपातः ।

1. किं धरणीं । 2. दाव सिञ्चत । 3. अहं किं बहुना जप्पिदेण, मज्झ  
पक्खवा एता जं जं हिअएण ईदिसि संदहुं ।



काञ्चन—आदिकुलबहुमानो क्लृप्तु एसो देवीए । ता एदु  
एदु भट्टिणी । (क)

( इति परिक्रामतः )

वासव—( उपलब्ध ) जेदु अज्जउत्तो ! (ख)

राजा—देवि ! बहुतरमनेन गर्जितम् । तदिहस्यावेव  
पश्यावस्तावत् ।

( वासवदत्तोपविशति )

भद्र ! प्रस्तूयतां बहुविधमिन्द्रजालम् ।

(क) ज्ञातिकुलबहुमान एष खलु देव्याः । तदेतु एतु भवौ ।

(ख) जयतु चार्यपुत्रः ।

प्रथमतेति । ऐन्द्रजालिकपिनङ्गनाम्नः ऐन्द्रजालिके पिनङ्गं बङ्गं नाम यस्य तस्य ।  
इन्द्रस्य चरणे प्रथमतः । तथा एव सुप्रतिष्ठितयशसः सुप्रसिद्धस्यातिः शम्बरस्य एतावन्नाम्नः  
इन्द्रजालविशारदस्यासुरस्य चरणे प्रथमतेति शेषः ॥७॥ धरण्यामिति । मृगाङ्कः चन्द्रः ।  
महीधरः पर्वतः । ज्वलनः अग्निः । मध्याह्ने प्रदीपः सन्ध्या । दाप्यते स्थाप्यते सर्व्वं  
विपरीतं कर्तुमङ्गं क्षम इत्यर्थः । आश्रमिम् आदेशम् ॥८॥ अवष्टम्भः उत्साहतिशयः  
गर्व्वः इति यावत् । किमिति जल्पितेन कथनेन ॥९॥ विजनीकृतः 'जनशून्यः कृतः ।  
उद्देशः स्थानम् । पक्षपातः अत्यादरः । ज्ञातिकुलबहुमानः ज्ञातिकुले पितृकुले बहुमानः  
आदरः, अस्य ऐन्द्रजालिकस्य उज्जयिनिग्राः आगतत्वादित्यर्थः । प्रस्तूयताम् आरभ्यताम् ।

**Prose order**—ऐन्द्रजालिकपिनङ्गनाम्नः इन्द्रस्य चरणे, तथैव सुप्रतिष्ठित-  
यशसः शम्बरस्य (चरणे) प्रथमतः ॥७॥

किं धरण्यां मृगाङ्कः, आकाशे महीधरः, जले ज्वलनः, मध्याह्ने प्रदीपे दाप्यते ;  
आश्रमिं देहि ॥८॥

बहुना जल्पितेन किं ? यं यं देव' द्रष्टुं हृदये इच्छसि गुरोः मन्त्रप्रसादेन तं तमङ्गं  
दर्शयामि ॥९॥

1. तदिहोपविशताम् ।

**Beng. Trans.** ঐন্দ্রজালিক—( অগ্রসর হইয়া ) মহারাজের জয় হউক । (পিচ্ছিকা ঘুরাইয়া সহাস্ত্রে) ঐন্দ্রজাল শব্দে বাঁহার নাম গ্রথিত আছে সেই ইন্দ্রের চরণে এবং সেইরূপ সুপ্রতিষ্ঠিতধাত্তি শব্বরের চরণেও প্রণাম কর । ১।

মহারাজ, কোশাধীপত্তে ! আর বাহুল্যে প্রয়োজন কি ?

পৃথিবীতে চন্দ্র, আকাশে পৰ্ব্বত, জলে অগ্নি, মধ্যাহ্নে প্রদোষ সমাবেশ করিতে পারি ; কেবল আদেশ দান করুন । ৮।

বিদূষক—বয়স্ক, মন দিয়া শুনুন । ইহার বৈরাগ্য আশ্বালন দেখিতেছি, তাহাতে সমস্তই ইহার দ্বারা সম্ভবপর বলিয়া বোধ হইতেছে ।

ঐন্দ্রজালিক—আর বেশী বলিয়া প্রয়োজন কি ? আপনি যে যে দেবতাকে দেখিবার দ্রষ্টা হৃদয়ে অভিলাষ করেন, গুরুর মন্ত্রের প্রভাবে আমি সেই সমস্তই দেখাইতে পারি । ৯।

রাজা—ভদ্র ! একটু থাম । কাঞ্চনমালা ! দেবীকে বল—এই ঐন্দ্রজালিক আপনার প্রেরিত । এই স্থান নিৰ্জ্জন করা হইয়াছে । এখন আহুন, এক সঙ্গে বসিয়া দেখিবা ।

কাঞ্চনমালা—বাহা মহারাজ আদেশ করেন । ( নিগত হইয়া বাসবদত্তা সহ প্রবেশ )

বাসবদত্তা—কাঞ্চনমালা ! উজ্জয়িনী হইতে আসিয়াছে বলিয়া আমার এই ঐন্দ্রজালিকের উপর অত্যন্ত পক্ষপাত জন্মিয়াছে ।

কাঞ্চন—দেবীর ইহা পিতৃকুলের প্রতি বহুমান । এখন এইদিকে আহুন । ( উভয়ের পরিত্রমণ )

বাসবদত্তা—( অগ্রসর হইয়া ) আযাপুত্রের জয় হউক !

রাজা—দেবি, এই লোকটি অনেক আশ্বালন করিয়াছে । এখন এইখানে বসিয়া দেখি, আহুন । ( বাসবদত্তার উপবেশন ) ভদ্র ! এখন তোমার বহুবিধ ঐন্দ্রজাল আরম্ভ কর ।

**Eng. Trans.** Magician—( Approaching ) Glory to Your Majesty !—( Waving the feathers and laughing ) Reverence to Indra who lends our art his name ( lit : whose name is incorporated in the magician ) and to also Shambara who is well-established in fame. (as a magician) 7.

Oh, Great King, lord of Kaushambi, no need of prolixity. Would you see—the moon (brought down) on the earth, a

mountain in the sky, fire in water or night-fall at noon. I will produce them—only command. 8.

Jester—My good friend, be careful (attentive); when such is his self-adulation, I think everything is possible with him.

Magician—What need of many words? By the force of my master's spells I will show you those gods whom in your heart you are most anxious to behold. 9.

King—Stop a little. O Kānchanamālā, go to the Queen and tell her that as the magician is sent by her and this place has been made lonely, we shall see the performance together.

Kānchana—As Your Majesty commands. (Exit and enter with Vāsavadattā)

Vāsava.—Oh Kānchanamālā, as this man is come from Ujjayini, I have (some) leaning towards him.

Kānchana—This is the great regard of the Queen for her father's family. Come Madam. (Both go round)

Vāsava —(Approaching) Glory to Your Majesty !

King—This man has sounded his own trumpet (boasted) too much. Let us sit here and see.

( Vāsavadattā sits )

Sir, now display your various magical tricks.

ऐन्द्रजालिकः—जं देवो आणवेदि । ( बहुविधं नाट्यं कृत्वा

पिच्छिकां प्राप्तयन् )

¹हरिहरब्रह्मप्रमुखं देवं दंसेमि देवराजं च ।

गअणद्वि सिद्धबिद्याहरबहुसत्यं ²च गणसंतं ॥१०॥ (क)

( क ) यद् देव आज्ञापयति ।

हरिहरब्रह्मप्रमुखं देवं दर्शयामि देवराजं च ।

गणेशपि सिद्धविद्याधरबहु( घृ )साथं च नृत्यन्तम् ॥ १० ॥

1. ऐन्द्रजालिकः । 2. सिद्धचारणसुरबहु..... ।

( सर्वे सविषयं पश्यन्ति )

राजा—( ऊर्ध्वं दृष्ट्वा सनादवतरन् ) आश्चर्यम् ! आश्चर्यम् !!

विदूषकः—अच्छरिभ्यः ! अच्छरिभ्यः !! ( क )

राजा—देवि पश्य—

एष ब्रह्मा सरोजे रजनिकरकलाशेखरः शङ्करोऽयं  
दोर्भिर्देव्यान्तकोऽसौ सधनुरसिगदाचक्रचिह्नैश्चतुर्भिः ।  
एषोऽप्यैरावतस्थस्त्रिदशपतिरमी देवि ! देवास्तथान्ये  
नृत्यन्ति व्योम्नि चैताश्चलचरणरणम्पुगा दिव्यनार्यः ॥११॥

वासवदत्ता—अच्छरिभ्यः ! अच्छरिभ्यः !! ( ख )

विदूषकः—( अपवार्य ) हा दासोए उत ! इंदजालिभ्यः !  
किं एदेहिं देबेहिं अच्छराहिं दंसिदाहिं ? जइ दे  
इमिना परितुष्टेण कज्जं ता दंसेहि माअरिभ्यः । ( ग )

( ततः प्रविशतिः वसुन्धरा )

वसुन्धरा—( राजानमुपसृत्य ) जेदु जेदु भट्टा ! अमच्चजोअंधरा-  
अणो देवस्स चरणजुगले इदं विस्सवेदि—एमो कवु विक्कम-  
वाहुणा मिंहेलेश्वरेण पहाणामच्चो 'वसुभूदो बव्भब्बेण कंचुइणा  
सह अणुप्पेसिदो । ता अरिहटि टेवो इमस्सि एव्व सुंदर-  
मुहुत्तए पेक्खिदुं । अहंपि कज्जसेमं समाविअ आअदो  
ज्जेव्व । ( घ )

( क ) आश्चर्यम्, आश्चर्यम् ! ( ख ) आश्चर्यम्, आश्चर्यम् !

( ग ) हा दास्याः पुत्र एन्द्रजालिक ! किम् एतैः देवैः अप्सरोभिः दर्शितैः ? यदि  
ते अनेन परितुष्टेन कार्यं तत् दर्शय सागरिकाम् ।

( घ ) जयतु जयतु भर्ता । अमात्य यौगन्धरायणी देवस्य चरणयुगले नदं

বিশ্বাপয়তি—এষ স্বলু বিক্রমবাহুনা সিংহলীশ্বরেণ প্রধানামাখ্যে বসুভূতি: বাধব্ধেণ কচ্চু-  
কিনা সহ অনুরোধিত:। তদ অর্হসি দেব অখিন্ এষ সুন্দরমুহূর্ত্তকে প্রেচ্চিতুন্। অহমপি  
কার্যার্থেণ সমাখ্য আগত এষ।

হরিহরব্রহ্মপ্রমুখং হরিহরব্রহ্মাদিকম্। দেবরাজম্ ইন্দ্রম্। সিদ্ধবিদ্যাধরবহুসার্থম্  
সিদ্ধানাং বিদ্যাধরাণাং দেবযোনিবিশিষ্টানাং বহুসার্থে বহুগণম্। এষ ইতি। সরীজি  
পদং। রজনিকরকল্যাণেশ্বর: চন্দ্রচূড় ইত্যর্থ:। শঙ্কর: শিব:। অযম্ ইত্যনেন  
ইন্দ্রজালপ্রভাবিণ দেবানাং সর্ব্বেষাং সমীপে ইব বিদ্যমানত্বাৎ। দীর্ঘি: বাহুভি:। দৈত্যাত্মক:  
দৈত্যস্বয়ংকর: নারায়ণ:। সধনুরসিগদাচক্রচিহ্নৈ: ধনু:শাঙ্ক'ম্ অসি: নন্দক: গদা কৌমোদকী  
চক্রাচ্চ সুদর্শন: তান্ধেব চিহ্নানি তৈ: বিদ্যমানৈ: দীর্ঘিরিতি শিষ:। বিদ্যশপতি: ইন্দ্র:।  
চলচরণরণনুপুরা: চলা: নৃত্যপ্রহসনত্বাৎ অঙ্গলা: অরণা: তेषু রণন্তি শব্দায়মানানি  
নুপুরাণি যাসাং তা:। দিব্যানার্য্য: ইতি শিষ:। দিব্যানার্য্য: দৈবকন্যকা: অম্বরস:।  
সম্বরাচলম্ ॥ ১১ ॥

**Prose order**—হরিহরব্রহ্মপ্রমুখং দেবং দেবরাজম্ গগনে সিদ্ধবিদ্যাধরবহুসার্থে  
নৃত্যন্তং দর্শয়ামি ॥ ১০ ॥ এষ: সরীজি ব্রহ্মা, রজনিকরকল্যাণেশ্বর: অযম্ শঙ্কর:।  
সধনুরসিগদাচক্রচিহ্নৈ: চতুর্ভি: দীর্ঘি: অসী দৈত্যাত্মক:, এষ: অপি ঠারাবতস্বয়:  
বিদ্যশপতি:, হে দেবি! তথা অসী অন্যে দেবা: এতায় চলচরণরণনুপুরা: দিব্যানার্য্য:  
ব্যীজি নৃত্যন্তি ॥ ১১ ॥

**Beng. Trans.**—ব্রহ্মজালিক—( অগ্রনর হইয়া ) মহারাজের বেক্রপ আদেশ—  
( সহস্রকর অভিনয় করিয়া ) ময়ূরপৃষ্ঠ ঘুরাইতে ঘুরাইতে ) হরিহরব্রহ্মা প্রভৃতি দেবতা,  
দেবরাজ ইন্দ্র এবং গগনে নৃত্যপরাণ লিঙ্গবিজ্ঞাধরের অনেককে ( বধুগণকে )  
দেখাইতেছি । ১০ ।

( সকলে সবিস্ময়ে দেখিলেন )

রাজা—( উর্দ্ধদিকে লক্ষ্য করিয়া আসন হইতে অবতরণ করত: ) আশ্চর্য্য, আশ্চর্য্য !

বিদ্রুপক—আশ্চর্য্য, আশ্চর্য্য !

রাজা—দেবি, দেখুন, এই যে ব্রহ্মা পদ্মের উপর উপবিষ্ট, ইনি চন্দ্রচূড় মহাদেব, ইনি  
ধনু, অসি, গদা ও চক্র চিহ্নিট চারিটি হস্তধারা উপলক্ষিত দৈত্যাত্মক ( বিক্ ), এই যে ইনি

ঐরাবতপৃষ্ঠে উপবিষ্ট দেবরাজ ইন্দ্র, ইঁহার অস্ত্রাস্ত্র দেবতা এবং এই স্তম্ভরী দেবনারীগণ তাঁহাদের চঞ্চলচরণে শঙ্কায়মান নৃপুৰ ধারণ করিয়া আকাশে নৃত্য করিতেছেন । ১১।

বাসব—আশ্চর্য্য, আশ্চর্য্য !

বিদূষক—হা, দাসীপুত্র ঐন্দ্রজালিক ! এই সমস্ত দেবতা ও অস্ত্ররা দেখাইয়া লাভ কি ? যদি ইহাকে ( রাজাকে ) সন্তুষ্ট করিতে চাও, তাহা হইলে সাগরিকাকে দেখাও ।

( বহুকরার প্রবেশ )

বহুকরা—( রাজার নিকট অগ্রসর হইয়া ) মহারাজের জয় হউক ! আমরা যোগেশ্বরায়ণ মহারাজের চরণযুগলে ইহা নিবেদন করিতেছেন—“সিংহলেশ্বর বিক্রমবাহু তাঁহার প্রধানামাতা বহুবৃত্তিকে কঙ্কুকা বাত্রবোর সহিত পাঠাইয়াছেন । সুতরাং এই মধুর মুহূর্ত্তে তাঁহার সহিত আপনার সাক্ষাৎ করা প্রয়োজন । আমিও কাণ্ডা শেষ করিয়া এখনই আসিতেছি ।”

**Eng. Trans.** Magician—(Approaching) As Your Majesty commands. (Waves his peacock's plumes and makes various representations)

I shall show Hari, Hara, Brahman and other gods with the King of the gods (Indra), as well as hosts (damsels) of the Siddhas, Vidyādhara, dancing in heaven. 10. (All look with wonder)

King—(Looking up and rising from the seat) Most wonderful !

Jester—It is a great wonder indeed !

King.—See, my love, that is Brahman throned upon the lotus—That is Shankara with the crescent moon as his crest,—that is (Hari) the destroyer of the demons, in whose four hands the bow, the sword, the mace and the discus are borne.—There mounted on Airāvata, (the stately elephant) appears the King of the gods—there are other gods and there dance in the sky these celestial nymphs with jingling anklets at their restless feet. 11

Vāsava—It is wonderful indeed !

Jester.—Ah—you son of a slave ! You conjuror ! What do we want with gods and nymphs ! If you like to please him (King) at all, then show him Sāgarikā.

(Enters Vasundharā).

Vasundharā—(Approching the King) Glory be to Your Majesty ! The prime-minister Yaugandharāyana begs to inform you that “Vikramabāhu the king of Ceylon, has sent you his chief councillor Vasubhuti along with the chamberlain Bābhavya. Be pleased to receive him in this beautiful auspicious moment. I am also coming after finishing the remainder of my duty.”

वासवदत्ता—अञ्जउत्त ! चिट्ठदु दाव इ'टजालं^१ । माउल-कुलादो अज्जो अमच्चप्पहाणो वसुभूदो आअदो । ता एदं दाव पेक्खदु अञ्जउत्तो । (क)

राजा—यथाह देवी । ( ऐन्द्रजालिकं प्रति ) भद्र ! विश्वम्यता-मिदानीम् ।

ऐन्द्रजालिकः—( पुनः पिच्छिकां आनयति ) जं देवो, आणवेदि । ( निष्क्रामन् ) एक्को उण मङ्ग खेलणअो अवस्स^२ देवेण पेक्खि-दब्बो^३ । (ख)

राजा—भद्र ! एवं द्रष्टव्यम् ।

वासव—कांचनमाले ! गच्छ त्वम् । देहि मे पारि-तोषिणम् । (ग)

(क) आर्यपुत्र, तिष्ठतु तावद् ऐन्द्रजालम् । मातुलकुलात् अद्य अमात्यप्रधानी वसुभूतिः आगतः । तदेतं तावत् प्रेक्षतामार्यपुत्रः ।

(ख) यद् देव आज्ञापयति । एकः पुनः मम खेलनकः अवश्यं देवेन प्रेषितव्यः ।

(ग) काञ्चनमाले, गच्छ त्वम् । देहि अस्य पारितोषिकम् ।

काञ्चन—जं देवी आस्यवेदि । (क) ( ऐन्द्रशालिकेन सह निष्क्रान्ता )

राजा—वसन्तक ! प्रत्युद्गम्य प्रवेश्यतां वसुभूतिः ।

विदूषकः—जं भट्टा आणवेदि । (ख) ( इति निष्क्रान्तः )

( ततः प्रविशति वसन्तकेन प्रतुष्टगम्यमानो वसुभूतिर्वाञ्छितः )

वसुभूतिः—(समन्तादवलोक्य) अहो वत्सेश्वरस्यानुभावः ! तथाहि

आक्षिप्तो जयकुञ्जरेण तुरगान्निर्व्वर्णयन् वल्लभान्

सङ्गातध्वनिना हृतः क्षितिभृतां^१ गोष्ठेषु तिष्ठन् क्षणम् ।

सद्या विस्मृतसिंहलेशविभवः कक्षाप्रदेशेऽप्यहो

द्वाःस्थेनैव कुतूहलेन महता ग्राम्यो यथाहं कृतः ॥१२॥

वाञ्छव्यः—वसुभूते ! अद्य खलु चिरात् स्वामिनं द्रष्टव्यमिति  
यत्सत्यमानन्दातिशयेन किमप्यवस्थान्तरमनुभवामि । कुतः—

विवृद्धिं कम्पस्य प्रथयतितरां साध्वसवशा-

दविस्फुटं दृष्टिं तिरयति पुन^२र्बाष्पसलिलैः ।

खलङ्गिणीं वाणीं जडयतितरां गद्गदतया

जरायाः साहाय्यं मम हि परितोषोऽद्य कुरुते ॥१३॥

विदूषकः—( अथ भूत्वा ) एदु एदु अमञ्चो । (ग)

वसुभूतिः—( विदूषकस्य कण्ठे रत्नमालां दृष्ट्वापवाक्यं ) वाञ्छव्य ! जानि  
सैवेयं रत्नमाला या देवेन राजपुत्रेण प्रस्थानसमये^४ दत्ता ।

(क) यद् देवी आज्ञापयति ।

(ख) यद् भर्ता आज्ञापयति ।

(ग) एत एतु-अमात्यः ।



प्रतुद्रगस्य अभिमुखं गत्वा सत्कृतेत्यर्थः । प्रतुद्रगस्यमानः सत्क्रियमाणः । अनुभावः प्रभावः । आचिन्तेति । जयकुञ्जरेण जयस्य विजयस्य कुञ्जरः युद्धजयातुकूलः हस्तौ । तेन आचिन्तः आकृतः वल्लभान् प्रियात् राज्ञः इत्यर्थः । तुरगान् निर्व्वर्णयन् पश्यन् सङ्गीत-ध्वनिना हतः आकृतः । चित्तिभ्रतां राज्ञां गोष्ठीषु सभाषु चणं तिष्ठन् सद्यो-विद्युतसिंहलेशविभवः सिंहलेश्वरस्य ऐश्वर्यं विद्युत्य वत्सराजस्य ऐश्वर्यातिशयदर्शनादित्यर्थः । अहं वसुभूतिः कक्षाप्रदेशेऽपि कक्षायाः प्रकीष्टस्य प्रदेशे एकदेशेऽपि हाःस्थेन एव द्वारपालेन एव महना कुतूहलेन औत्सुक्येन मम विषयातिशयं दृष्ट्वा द्वारपालस्यापि महत् कोतूहलमित्याशयः । गाम्यः अदृष्टनगरादिकः गामीणः जनः यथा इव । कृतः । यथा कश्चित् जानपदः नगरं प्राप्य समन्ताद् ऐश्वर्यं बाहुल्यदर्शनाद् विषयविह्वलः सन् पौरस्य जनस्य औत्सुक्यं वर्धयति तथा अहं वसुभूतिः दृष्टसिंहलेशविभवोऽपि वत्सराजस्य महदैश्वर्यं विलास्य द्वारपालानापि गाम्य इति विनिर्णीत इति भावः ॥१२॥ बाभ्रव्यः वत्सराजस्य कञ्चुकी । विह्विति । साध्वसवशात् भौतिवशात् कम्पस्य वेपथीः विह्विं प्रथयतितराम् अतिशयेन वर्धयति । बाष्पलिलैः अशुजलैः अविस्पष्टम् अविशदां दृष्टिं तिरयति आच्छादयति । गङ्गदतया खल्लहर्णां गलदक्षरां बाष्पीं जडयतितराम् अतिशयेन अस्पष्टीकरोति । मम हि परितोषः प्रभुदर्शनादित्यर्थः । जरायाः वार्धकस्य साहाय्यं करोति । हृल्ले मनुष्यस्य कम्पः परिवर्द्धते, दृष्टिः अविशदा भवति, वचनं गङ्गदतया दुर्वोध्यं भवति इत्यर्थः । बाभ्रव्यस्य प्रभुदर्शनेन आनन्दातिशयात् सात्त्विक-भावोदयेन कम्पादीनां विह्वित्तिरित्याशयः ॥१२॥

**Prose order**—जयकुञ्जरेण आचिन्तः वल्लभान् तुरगान् निर्व्वर्णयन् सङ्गीत-ध्वनिना हतः चित्तिभ्रतां गोष्ठीषु चणं तिष्ठन् कक्षाप्रदेशे अपि अहो ! सद्यो विद्युत-सिंहलेशविभवः अहं हाःस्थेन एव कुतूहलेन गाम्यः यथा कृतः ॥१२॥

मम हि अद्य परितोषः साध्वसवशात् कम्पस्य विह्विं प्रथयतितरां, पुनः बाष्पलिलैः अविस्पष्टां दृष्टिं तिरयति, गङ्गदतया खल्लहर्णां बाष्पीं जडयतितरां, ( एवमसी ) जरायाः साहाय्यं कुर्वते ॥१२॥

**Beng. Trans.** वासववृत्ता—आर्षापूर्व, ऐश्वर्यान् एतेन धातुक । बाहुल्यं इहेते व्यथानांतां वस्तुति आनिश्राद्धेन । उद्देश एतेन अकार्थना करन ।

রাজা—মহিষী বাহা বলেন। ( ঐন্দ্রজালিকের প্রতি ) ভজ, তুমি এখন বিশ্রাম কর।

ঐন্দ্রজালিক—( পুনরায় পিচ্ছিকা ঘুরাইয়া ) মহারাজের বাহা আদেশ। ( বাহির হইতে হইতে ) আমার আর একটি খেলা মহারাজকে দেখিতেই হইবে।

রাজা—হী দেখিব বই কি।

বাসবদত্তা—কাকনমালা, তুমি যাও, ইহাকে পারিতোষিক দাও।

কাকনমালা—দেবী যেরূপ আদেশ করেন। ( ঐন্দ্রজালিকের সহিত নিষ্ক্রান্ত )

রাজা—বসন্তক, সংকার করিয়া বহুভূতিকে লইয়া এস।

( বিদূষকের গমন ও প্রত্যাগমনে বহুভূতি ও বাত্রব্যের সহিত বসন্তকের প্রবেশ )

বহুভূতি—( চারিদিকে অবলোকন করিয়া ) অহো, বৎসরাজের কি প্রভাব! কেননা, জয়হস্তিকর্তৃক আকৃষ্ট ও সঙ্গীতধ্বনিতে মুগ্ধ হইয়া প্রিয় অঙ্গুলি দেখিতে দেখিতে, সামন্ত রাজাদের সম্ভায় কিছুক্ষণ অবস্থানকরতঃ সিংহলরাজের ঐশ্বর্য সত্যঃ বিস্তৃত হইয়াছিল। এই সকল কারণে প্রকোষ্ঠদ্বারেও দ্বারপাল কোতূহলপরবশ হইয়া আমাকে গ্রাম্য বলিয়া 'স্তির' করিয়াছে। [ অথবা—আমার মহৎ কোতূহলের নিমিত্ত প্রকোষ্ঠদ্বারে... ] ১২।

বাত্রব্য—বহুভূতে! বহুদিন পরে প্রভুকে দেখিব এই আশায় আনন্দাতিশয়াবশতঃ অস্ত্র কোনও অবস্থায় পড়িয়াছি বলিয়া বোধ করিতেছি। কেননা—আজ ভীতিবশে আমার ( জরাজনিত ) ক্লেপথু পরিবর্দ্ধিত হইয়াছে, বার্কিকোর অস্পষ্ট দৃষ্টিশক্তি বাস্পজলের দ্বারা সম্পূর্ণ তিরোহিত হইয়াছে। স্বরোধহেতু গদগদভাবে বার্কিকাবশতঃ অস্পষ্ট বর্ণযুক্ত বাকোর জড়তা বর্দ্ধিত করিয়াছে।—এইরূপে আনন্দ আজ আমার বার্কিকোর সাহায্য করিতেছে। ১৩।

বিদূষক—( অগ্রবর্তী হইয়া ) অমাত্য, আসুন আসুন।

বহুভূতি—( বিদূষকের কণ্ঠে রত্নমালা দেখিয়া জনান্তিকে ) বাত্রব্য, আমার মনে হইতেছে এই সেই রত্নমালা, যাহা মহারাজ রাজপুত্রকে বিদায়কালে দিয়াছিলেন।

**Eng. Trans.** Vāsava—My lord, suspend this spectacle of magic. Vasubhuti, the chief minister is today come from the house of my maternal uncle. So, please first receive him.

King—As the Queen says. (To the conjuror) Be pleased to repose a while.

Magician—(Waves the plumes) As Your Majesty commands.

(Going) But I have yet one trick which Your Majesty must witness.

King—We will see it, sure.

Vasava—Go and make him a present, Káncanamálá.

Káncana—As Your Ladyship commands. (Exit with the conjuror)

King—Vasantaka, go and conduct Basubhuti hither with due honour.

Jester—As Your Majesty commands.

(Enter Vasubhuti and Bábhavya with Vasantaka who welcomes them)

Vasubhuti—(Looking around) Ah, how great is the glory of the King of the Vatsas. Being attracted by the mighty victorious elephants, charmed with the sweet sound of songs, bewildered at the sight of the stately steeds, I had been for sometime in the assembly of the princes, and thus I forgetting for a moment the opulence of the King of Sindhala, was taken to be a rustic by a porter at the entrance-room, who was in great curiosity. (Or, due to my evincing great curiosity.) 12.

Bábhavya—Oh Vasubhuti, the idea of seeing my master today after a long absence makes me feel the change of circumstances through excessive joy. Since—

Extreme joy of mine today is causing an excessive trembling through fear, is covering my weak eye-sight more with tears and is making half-uttered words inarticulate still, through the choking of voice and thus is helping my old age. 13.

Jester—(In advance of them) Come on this way, Minister.

Vasubhuti—(Seeing the necklace around the Jester's neck and aside) Oh Bábhavya, I think this is that necklace which was given to the Princess by His Majesty at the time of her departure.

बाभ्रव्यः—अमात्य ! अस्ति सादृश्यम् । तत् किं वसन्तकं  
पृच्छामि प्राप्तिसंस्थाः ?

वसुभूतिः—बाभ्रव्य ! मा मैवम् । महति राजकुले रत्न-  
बाहुल्यात्^१ दुर्लभो भूषणानां संवादः ।

विदूषकः—भो ! एसो महाराओ । ता उबसप्पदु  
अमच्चो । (क)

वसुभूतिः—( उपसृत्य ) विजयतां महाराजः !

राजा—( उत्थाय )^२ अभिवादये ।

वसुभूतिः—अतिश्रेयांस्त्वं भूयाः^३ ।

राजा—आसनमासनमाख्याय ।

विदूषकः—( आसनमादाय ) भो ! एदं आसनं । उबविसदु  
अमच्चो । (ख)

• ( वसुभूतिरुपविशति )

बाभ्रव्यः—देव ! बाभ्रव्यः प्रणमति ।

राजा—( १४ हस्तं दत्त्वा ) बाभ्रव्य ! इत आस्यताम् ।

विदूषकः—अमच्च ! एसा देवो वासवदत्ता पणमदि । (ग)

वासवदत्ता—अज्ज ! पणमामि । (घ)

वसुभूति—आयुष्मति ! वत्सराजमदृशं पुत्रमाप्नुहि ।

बाभ्रव्यः—देवि ! बाभ्रव्यः प्रणमति ।

( सर्वे उपविशन्ति )

(क) भोः, एष महाराजः । तद् उपसर्पत अमात्यः । (ख) एतदासनम् ।  
उपविशतु अमात्यः । (ग) अमात्य, एषा देवौ वासवदत्ता प्रणमति । (घ) आयुः,  
प्रणमामि ।

1. रत्नमालाबाहुल्यात् । 2. आयुः, अभिवादये । 3. आयुषान् भव ।

राजा—आर्य्य वसुभूते ! अपि कुशलं तत्रभवतः सिंहलेश्वरस्य ?

वसुभूति—( ऊर्ध्वमवलीक्य निःश्वस्य च ) देव ! न जाने किं विज्ञापयामि मन्दभाग्यः ! ( अधोमुखस्तिति )

वासवदत्ता—( सविषादमात्मगतम् ) हृद्वी हृद्वी ! किं दाणिं वसुभूदौ कथयिष्यति ! ( क )

राजा—वसुभूते ! कथय । किमेवं मां पर्याकुलयसि^१ !

वास्त्रव्यः—(अपवार्य्य चिरमपि स्थित्वा) यत् कथनीयं तदिदानीमेव कथ्यताम्^२ ।

वसुभूतिः—( साक्षम् ) देव ! न शक्यं निवेदयितुम् । तथाप्येष कथयामि मन्दभाग्यः । यासौ तत्रभवतः सिंहलेश्वरस्य दुहिता रत्नावली नामायुष्मती सिद्धादेशेनादिष्टा योऽस्याः पाणिग्रहणं करिष्यति स सार्वभौमो राजा भविष्यतीति^३ ।—

राजा—ततस्ततः—

वसुभूतिः—तत्प्रत्ययादार्य्यार्थं यौगन्धरायणेन बहुशः प्रार्थयमानापि सा सिंहलेश्वरेण वासवदत्तायाश्चित्तखेदं परिहरता न दत्ता^४ ।

राजा—(अपवार्य्य) देवि ! किमिदानीमलीकं त्वदीयमातुलामात्यः कथयति !

( क ) हा धिक्, हा धिक् ! किमिदानीं वसुभूतिः कथयिष्यति !

1. आर्य्य, आकुल इव मेऽन्तरात्मा । वसुभूते ! कथं पर्याकुल इवासि ? ( कथं पर्याकुलयसि ? ) 2. अमात्य, चिरमपि स्थित्वा कथनीयम् । 3. यासौ सिंहलेश्वरेण खदुहिता रत्नावली नाम आयुष्मती वासवदत्तां दग्धाम् उपसृत्य देवाय पूर्व्वं प्रार्थिता सती दत्ता । 4. पुस्तकान्तरे नास्ति ।

**Beng. Trans.**—বাজবা—অমাত্য, সাদৃশ্য রহিয়াছে। আমি কি বসন্তকে ইহার প্রাপ্তি কিরূপে হইল জিজ্ঞাসা করিব ?

বসন্তভূতি—বাজবা, না তাহা করিও না ; এই মহান রাজবংশে বহরঙ্গ রহিয়াছে, স্তম্ভরাং অলঙ্কারের সাদৃশ্য ছন্নভ নহে।

বিদূষক—এই যে মহারাজ, আপনি অগ্রসর হউন।

বসন্তভূতি—( অগ্রসর হইয়া ) মহারাজের জয় হউক !

রাজা—( উঠিয়া ) অভিবাদন করিতেছি।

বসু—মহারাজ, শ্রেষ্ঠতা লাভ করুন।

রাজা—মাননীয় মন্ত্রিবরের জন্ত আসন আন।

বিদূষক—( আসন লইয়া ) এই যে আসন। অমাত্য উপবেশন করুন।

( বসন্তভূতির উপবেশন )

বাজবা—মহারাজ ! বাজবা প্রণাম করিতেছে।

রাজা—( পৃষ্ঠে হস্ত দিয়া ) বাজবা, এইখানে উপবেশন করুন।

বিদূষক—অমাত্য, এই যে দেবী বাসবদত্তা প্রণাম করিতেছেন।

বাসবদত্তা—আর্য, প্রণাম করিতেছি।

বসন্তভূতি—আয়ুশ্রুতি ! বৎসরাজসদৃশ পুত্র লাভ করুন।

বাজবা—দেবি ! বাজবা ( আপনাকে ) প্রণাম করিতেছে।

( সকলের উপবেশন )

রাজা—আর্য, বসন্তভূতে ! মাননীয় সিংহলেখরের কুশল ত ?

বসন্তভূতে—( উর্ধ্বে অবলোকন করতঃ নিঃশ্বাস পরিত্যাগ করিয়া ) মহারাজ, জানি না, আমি মন্দভাগ্য কি উত্তর করিব ! ( অধোমুখে অবস্থান )

বাসবদত্তা—( সবিবাদে আশ্রয়গত ) হা ধিক্, না জানি বসন্তভূতি এখন কি বলিবেন !

রাজা—বসন্তভূতে, বলুন, আমাকে এক্ষণ উৎকণ্ঠিত করিতেছেন কেন ?

বাজবা—( জনান্তিকে কিছুক্ষণ থাকিয়া ) বাহা বলিবার এখনই বলিয়া কেমন ?

বসন্তভূতি—( সাক্ষনেত্রে ) মহারাজ ! বলিতে পারা যাইতেছে না ; তথাপি মন্দভাগ্য আমি বলিব। সিংহলেখরের রত্নাবলী নামে যে আয়ুশ্রুতী কল্পা ছিলেন, সিংহেরা আদেশ করিয়াছিলেন—যিনি তাঁহার পাণিগ্রহণ করিতে পারিবেন তিনিই সার্বভৌম রাজা হইবেন।—

রাজা—তারপর, তারপর—

বসুভূতি—সেই সিদ্ধাদেশে বিদ্যাপ্রাপনপূর্বক যোগকরায়ণ বহবার প্রার্থনা করিলেও সিংহলেশ্বর বাসবদত্তার চিত্তখেদ এড়াইবার জন্ত (আপনার করে ছুহিতাকে) সমর্পণ করেন নাই।

রাজা—(জনান্তিকে) দেবি! আপনার মাতুলের অমাত্য এখন কি সব অলীক কথা বলিতেছেন?

**Eng. Trans.** Bábhravya—O Minister, it is very like that. Shall I ask Vasantaka about its source?

Vasubhuti—No, no, Bábhravya, don't do that. The likeness of jewellery in this big royal dynasty abounding in precious jewels is not rare.

Jester—Here is the King, please advance,

Vasubhuti—(Approaching) Victory to Your Majesty!

King—(Rising) I pay you reverence, Sir!

Vasubhuti—Be very great, Sire.

King—A seat—a seat for the noble Minister.

Jester—(With a seat) This is the seat for the Minister.

(Vasubhuti takes his seat)

Bábhravya—Your Majesty, Bábhravya pays his homage.

King—(Patting on his back) Bábhravya, please take your seat here.

Jester—Here, Minister, the Queen Vāsavadattá pays her reverence.

Vāsava—I salute Your Excellency.

Vasubhuti—May you, O long-lived Madam, have a son like the lord of Vatsa.

Bábhravya—O Queen! Here Bábhravya salutes you.

King—Now, Vasubhuti, is it all right with the Sovereign of Simhala?

Vasubhuti—(Looking up and breathing a deep sigh)

O King, I do not know what reply I shall give, unfortunate that I am. (Sits with his head bent down)

Vāsava—(Sorrowfully to herself) Alas ! What can Vasubhuti have to communicate now ?

King—Vasubhuti, why are you putting me to such anxiety ?

Bābhavya—(Aside, after a little silence) Say now at once what must have to be said.

Vasubhuti—(With tears) O King, it is very difficult to communicate. Yet unfortunate as I am, I shall relate. In consequence of the prophecy of a seer, that whoever weds Ratnávali, the long-lived daughter of the King of Simhala, would be a paramount monarch—

King—What next ?—

Vasubhuti—But with a view to avoiding the uneasiness of the mind of Vāsavadattā, the King of Simhala did not give her (in marriage to you) though Your Majesty's Minister Yaugandharāyana repeatedly solicited for her, having placed confidence in the prophecy of the prophet.

King—(Aside) My Queen, what strange illusory tales are these, that your uncle's Minister is relating ?

वासवदत्ता—(विस्मया) अज्जउत्त ! अहंवि ण आणामि को एत्थ अलिच्चं मंतेदि । (क)

विदूषकः—ताए किं संबुत्तं ? (ख)

वसुभूतिः—ततो लावाणकेण वक्किना देवी दग्धेति वार्त्ता-  
मुत्पाद्य देवेन तदन्तिकं बाभ्रव्यः प्रहितः । पुनरपि सा प्रार्थिता  
च । ततस्तत्रभवता सिंहलेखरेण चिन्तितम्—देवेन महास्माकं

(क) आर्यपुत्र, अहमपि न जानामि कोऽत्र अलीकं मन्त्रयते ?

(ख) तस्याः किं संवत्सम् ?



सम्बन्धलोपो मा भूदिति दत्ता सा रत्नावली देवाय प्रतिपाद-  
यितुमस्माभिरानीयमाना समुद्रे यानभङ्गाच्चिमग्ना^१ । (इति रुद्रप्रवो-  
मुखलिङ्गति )

वासवदत्ता—(साक्षम्) हा हृदस्मि मन्दभाङ्गिणी ! हा बहिणि  
रक्षणायलि ! कहिं दाणिं सि ? देहि मे पडिबन्धनं । ( इति  
मूर्च्छिता पतति ) (क)

राजा—समाश्वसिहि समाश्वसिहि । दुरवगाहा गति-  
दैवस्य । वाहनभङ्गपतितोत्थितौ^२ नन्वेतावेव ते निदर्शनम् ।  
( इति वसुभूतिबाधव्यौ दर्शयति )

वासवदत्ता—अज्जउत्त ! जुज्जादि एब्बं । परं कुदो मम  
एत्तिअं भाअधेअं ? (ख)

राजा—( अपवार्य ) बाभ्रव्य ! किमेवमिति सर्व्वथा नाव-  
गच्छामि ।

बाभ्रव्य—देव ! श्रूयताम्—

( नेपथ्ये महान् कलकलः )

हर्षराणां हेमशृङ्गत्रियमिव निचयैरर्चिषामादधानः

सान्द्रोद्यानद्रुमाग्रग्लपनपिण्डनितात्यन्ततोत्राभिषेधः ।

कुर्व्वन् क्रीडामहोन्द्रं सजलजलधरश्यामलं धूमपातै-

रेष श्लोषार्त्तयोषिज्जन इह सहसैवोत्थितोऽन्तःपुरेऽग्निः ॥१४॥

(क) हा हतास्त्रि मन्दभागिनी ! हा भगिनि रवावलि ! कुव इदानीमसि ?  
देहि मे प्रतिवचनम् । (ख) आर्य्यपुत्र, युज्यते एवम् । परं कुतः मम एतावद् भागधेयम् ?

1. सा च युष्मदन्तिकमानीयमाना यानभङ्गात् सागरे निमग्ना । 2. यानभङ्ग-  
पतितोत्थितौ ।

( सर्वे सम्मानाः पश्यान्ति )

राजा—कथमन्तःपुरेऽग्निः ! ( ससम्भ्रममुत्थाय ) कष्टम् ! देवी  
वासवदत्ता दग्धा !

देवीदाहप्रवादोऽयं योऽभूत्लावाणके पुरा ।

करिष्यन्निव तत् सत्यमचाग्निरयमुत्थितः^१ ॥१५॥

वासवदत्ता—अज्जउत्त ! परित्ताहि परित्ताहि ! (क)

राजा—अये ! कथमतिसम्भ्रमात् पार्श्वस्थापि देवी नोप-  
लक्षिता ! ( देव्याः पाणिं गृहीत्वालिङ्ग्य ) देवि ! समाश्वसिहि  
समाश्वसिहि ।

(क) आर्यपुत्र, परिव्रायस्त्र, परिव्रायस्त्र ।

सम्बन्धलीपः वासवदत्ता सिंहलेश्वरस्य भागिन्यौ आसीद, अतः सिंहलेश्वरस्य उदयनेन सह जामातृसम्बन्धः तस्य लीपः इत्यर्थः । प्रतिपादयितुं दातुम् । दुरवगाहा दुष्प्रवेशा दुर्बोद्ध्या इति यावत् । निदर्शनं दृष्टान्तः दुरवगाहत्वस्य इत्यर्थः । हर्षग्राणामिति । अग्निः अग्निंषां ज्वालानां निचयैः समूहैः हर्षग्राणां सौधानां हेमशङ्खप्रियम् इव स्वर्णशङ्खम् तस्य श्रियं शोभाम् इव अग्नेः शिखायाः स्वर्णवर्णत्वादित्यर्थः । सान्द्रं घनं यद् उद्यानं तव ये द्रुमाः वृक्षाः तेषाम् अशाणि शिरीभागाः तेषां स्तूपनं दहनं तेन पिशुनितं सूचितः अत्यन्तः निरतिशयः तीव्रः असह्यः अभितापः सन्तापः यस्य सः अग्निरिति शेषः । धूमपातैः धूम-सङ्घातैः क्रोडामहीघ्रं क्रोडापर्वतम् । सजलाः जलपूर्णाः ये जलधराः मेघाः तद्वत् श्यामलं कृष्णवर्णं कुर्वन् । प्रीषार्त्तयोषिज्जने प्रीषिण दाहिनं आर्तः कातरः योषितां स्त्रियां जनः यस्मिन् तस्मिन् अन्तःपुरे इति शेषः । अन्तःपुरे उत्थितः । स्वधराहसम् ॥१४॥ सम्भ्रान्ताः भीताः । देवीति । देवीदाहप्रवादः देव्याः वासवदत्तायाः दाहस्य प्रवादः प्रचारः यौगन्धरायणेन प्रचारित इत्यर्थः । लावाणके वत्सराजस्य नगरविशेषेण वासवदत्तायाः

१. अपिच देव्या दाहप्रवादीऽयं etc. राजा—कथमन्तःपुरेऽग्निः etc.
२. करिष्यन्निव तं सत्यमयमग्निः समुत्थितः ।

দাছপ্রবাদ: অর্থ অলীক: আসীত্। অধুনা প্রাসাদস্য অগ্নিপরীতত্বাৎ স সত্যে  
পর্যবস্যতীত্যর্থ: ॥১৫॥

**Prose order**—অশ্বি'ধা' নিচর্য: হর্ষাণাং হেমশৃঙ্খলিত্যম্ ইব আদধান:,  
সান্দ্রীদ্যানদ্রমাযল্লপনপিশুনিত্যল্লতীরাভিতাপ: ধূমপাতৈ: ক্রীড়ামহীন্দ্রং সজলজলধর-  
ম্ভ্রামলং কুর্ব্বন্ এষ: অগ্নি: স্রীষার্তযৌষিজনৈ রহ অন্ত:পুরে সহস্রা ভল্লিত এব ॥১৬॥

অর্থ য: দ্বীদাছপ্রবাদ: পুরা লাবাণকৈ' অমৃন্, তন্ সত্যম্ ইব কবিশ্চন্ অথ অযম্  
অগ্নি: ভল্লিত: ॥১৫॥

**Beng. Trans.** বাসবদত্তা—( চিন্তা করিয়া ) আর্থাপূত্র, আমিও জানি না কে  
এই বিষয়ে মিথ্যা কথা বলিতেছে ?

বিদূষক—তাহার ( রত্নাবলীর ) কি হইল ?

বসুভূতি—ভারপর লাবাণকে অভূখিত অগ্নিতে দেবী বাসবদত্তা দক্ষ হইয়াছেন এই  
সংবাদ প্রচার করিয়া মহারাজ সেই সিংহলেঘরের নিকট বাত্রবাকে পাঠাইয়া পুনর্ব্বার  
রত্নাবলীকে প্রার্থনা করিয়াছিলেন। তখন মহাশয় সিংহলরাজ—‘মহারাজের সঙ্গে  
আমাদের সম্বন্ধলোপ না হউক’—এইরূপ চিন্তা করিয়া রত্নাবলীকে মহারাজের হস্তে সমর্পণ  
করিবার নিমিত্ত প্রদান করিয়াছিলেন। মহারাজের হস্তে সমর্পণের উদ্দেশ্যে আমাদের  
দ্বারা আনিবার সময় তরলীভঙ্গহেতু তিনি ( রত্নাবলী ) সমুদ্রে নির্মগ্ন হইয়াছেন। ( ক্রন্দন  
ও অধোমুখে অবস্থান )

বাসবদত্তা—( আশ্রনেজে ) আমি মল্লভাগিনী! আমার সর্বনাশ হইল! হায়!  
ভগিনি রত্নাবলি! তুমি এখন কোথায়? আমাকে প্রত্যুত্তর দাও। ( মুচ্ছা ও পতন )

রাজা—দেবি! আশস্ত হউন। দৈবের গতি দুঃখবর্গ। যানভঙ্গে সমুদ্রে নির্মগ্ন ও  
উখিত এই দুইজনই তাহার দৃষ্টান্ত। ( বসুভূতি ও বাত্রবাকে দেখাইয়া দিলেন )

বাসবদত্তা—আর্থাপূত্র, তাহা ঠিক। কিন্তু আমার ভাগ্য কি এরূপ হইবে ?

রাজা—( জনান্তিকে ) বাত্রবা, ইহা যে কি ব্যাপার, আমি আলো বুঝিতে পারিতেছি না।

বাত্রবা—মহারাজ শ্রবণ করুন।—

( নেপথ্যে মহান কলকলশব্দ )

শিখাসমূহের দ্বারা সৌখণ্যলিতে স্বর্ণশৃঙ্খলের শোভা সম্পাদন করিয়া উত্তানস্থিত ঘন-  
সন্নিবিষ্ট ক্ষমরাজির অগ্রভাগ দক্ষকরত: তীব্রভেজ প্রকাশপূর্ব্বক এই অগ্নি সহস্রা দাহার্চ

ক্ৰীজনসমাকুল অন্তঃপুরে অভ্যুত্থিত হইয়াছে। ইহার ধুমজ্বালের দ্বারা ক্ৰীড়াপর্বত জলপূর্ণ মেঘসমূহের স্থায় কৃষ্ণবর্ণ ধারণ করিয়াছে ॥১৪॥

( সকলে ভীতভাবে চাহিতে লাগিলেন )

রাজা—কি ! অন্তপুরে অগ্নি ! ( সবেগে ও সজয়ে উঠিয়া ) কি কষ্ট ! দেবী বাসবদত্তা দক্ষ হইয়াছেন ! পুনশ্চ,

লাবাণক নগরে দেবী বাসবদত্তা দক্ষ হইয়াছেন বলিয়া যে প্রবাদ প্রচারিত হইয়াছিল, তাহা যেন সত্য করিবার জন্তই এইখানে এই অগ্নির আবির্ভাব হইয়াছে ॥১৫॥

বাসবদত্তা—আর্ঘ্য, রক্ষা করুন, রক্ষা করুন ।

রাজা—অতিরিক্ত ব্যাকুলতাবশে ( দ্বরাবশতঃ ) পার্শ্বে উপবিষ্টা দেবীকেও লক্ষ্য করিতে পারি নাই। ( বাসবদত্তার হস্ত গ্রহণপূর্বক আলিঙ্গন করিয়া ), দেবি, আবশ্য হউন, আবশ্য হউন ।

**Eng. Trans.** Vāsava—I cannot pretend to judge (I, too, do not understand), my lord, who is indulging in illusory statements in this respect !

Jester—What happened to her ?

Vasubhuti—Then spreading a rumour that the Queen Vāsavadattā was burned to death in a fire that broke out in Lāvānaka, Your Majesty sent Bābhavya to him as an envoy and she was asked for again. Then His Majesty, the lord of Simhala, thinking that there should not be any extinction of relationship with Your Majesty, approved of giving Ratnāvali ( in marriage ) to Your Majesty ; but while she was being brought here she was drowned in the sea due to ship-wreck. (Weeps with his head bent down)

Vāsava—(With tears) Alas ! Unhappy that I am ! Beloved sister Ratnāvali, where art thou ? Hear me and reply.

King—Be composed, my love, be composed. The course of fate is inscrutable indeed ! These two, drowned and ( subsequently ) rescued, are the two (glaring) examples on the point. (Points out to Vasubhuti and Bābhavya).

Vāsava—My lord, what you say is right indeed ! But how can I expect this much of good fortune !

King—(Aside) Bābhavya, I cannot understand at all how these things happened.

Bābhavya—Listen, my lord !—

(A great uproar behind the scenes)

The fire, assuming the beauty of the golden tops of palaces with its flames and indicating its extreme heat by the scorching of the tops of the closely set trees within the garden, has broken out all on a sudden in the inner apartments where the females are in fright due to scorching, and with its columns of smoke is rendering the pleasure-mountain as black as the clouds laden with water. 14.

(All look around in fright)

King—How is it ! Fire in the inner apartments ! Alas ! (Rising up hurriedly) The Queen Vāsavadattī is then burnt to death !

Alas ! This fire, has broken out here, to make, as it were, the false report of the burning of the Queen which in the past was circulated at Lāvānaka, a ( pitiable ) truth ! 15.

Vāsava—My lord, help, help.

King—Oh, how strange ! I have not noticed the Queen, though seated by my side due to extreme haste ! ( Catching hold of her hand and embracing) Be composed, my love, be composed.

वासवदत्ता—अज्जउत्त ! मए अत्तणो किदे ण भणिदं !  
किं उण एसा क्व, मए निग्घिणाए इध निअइ संजमिदा  
साअरिका विबज्जदि । ता परित्ताअदु अज्जउत्तो । (क)

(क) आर्यपुत्र, मया आत्मनः कृते न भणितम् । किं पुनः एषा खलु मया  
निर्घृण्या इह निगडे संयमिता सागरिका विपद्यते । तत् परित्रायतामार्थपुत्रः ।

राजा—कथं देवि ! सागरिका विपद्यते ! एष गच्छामि ।

वसुभूतिः—देव ! किमिदमकारणमेव पतङ्गवृत्तिः क्रियते ?

बाभ्रव्यः—देव ! युक्तमाह वसुभूतिः ।

विदूषकः—(राजानमुत्तरीये गृहीत्वा) भो ! मा क्व साहसं करेहि । (क)

राजा—( उत्तरीयमाकर्षन् ) अरे ! धिक्स्वर्ग ! सागरिका विपद्यते ! किमद्यापि प्राणाः परिरक्ष्यन्ते^१ । ( ज्वलनप्रवेशं नाटयित्वा धूमाभिभवं नाटयति )

विरम विरम वङ्गे ! मुञ्च धूमानुबन्धं

प्रकटयसि किमुच्चैरर्चिषां चक्रवालम् ।

विरहहुतभुजाहं यो न दग्धः प्रियायाः

प्रलयदहनभासा तस्य किं त्वं करोषि ॥१६॥^२

वासवदत्ता—कथं मम दुक्खभाङ्गीए बध्मणादो एब्बं बब-  
सिदं^३ अज्जउत्तेण । ता अहंपि अनुगमिस्सं । (ख)

विदूषकः—( परिक्रामन्नायतो भूत्वा ) भोदि ! अहंपि दे मग्गोब-  
देसको^४ होमि । (ग)

वसुभूतिः—कथं ! प्रविष्ट एव ज्वलनं वत्सराजः !  
तन्ममापि दृष्टराजपुत्रो विपत्तैर्युक्तमिहैवात्मानमाहुतीकर्तुम् ।

(क) भोः, मा साहसं कुरु । (ख) कथं मम दुःखभागिन्याः वचनादेवं व्यवसित-  
मार्गपुत्रेण ? तदहमपि अनुगमिष्यामि । (ग) भवति, अहमपि ते मार्गोपदेशको  
भवामि ।

1. प्राणाः रक्ष्यन्ते । 2. कथमासन्नहुतवद्वा वर्तते सागरिका ! तत् त्वरितमेनां  
सम्भावयामि । 3. अश्वत्थसिद्धं । 4. पथोपदेशको ।

बाम्बव्यः—(सञ्जम्) हा महाराज^१ ! किमिदमकारणमेव भरतकुलं संशयतुलामारोपितम् ? अथवा किं प्रलापेन ? अहमपि भक्तिसदृशमाचरामि ।

( इति सर्वेऽग्निप्रवेशं नाटयन्ति )

राजा—(दक्षिणबाहुस्यन्दं निरूप्य) एतदवस्थस्य मम कुत एतत् फलम्^२ ? (अयतोऽवलोक्य सहर्षोद्भगम्) कथमासन्नहुतवहा वर्त्तते सागरिका ! तत्स्वरितमेनां सम्भावयामि^३ ।

( ततः प्रविशति निगडमंथता सागरिका )

सागरिका—(समत्पादवलोक्य) हृद्वी हृद्वी ! आसमंतदो पञ्जलिदो हुदबहो ! अज्ज हुदबहो ! दिट्ठिआ करिस्सदि मे दुक्खा-बसाणं । (क)

राजा—(त्वरितमुपसृत्य) अयि प्रिये ! किमद्यापि मध्यस्थतया वर्त्तसे ?

(क) हा धिक् ! हा धिक् ! आ समन्तात् प्रज्वलितो हुतवहः । अद्य हुतवहः (आर्य हुतवह) दिट्ठा करिष्यति मे दुःखावसानम् ।

पतङ्गवृत्तिः पतङ्गस्य वृत्तिः कार्यम् । यथा पतङ्गाः अग्नौ म्रियन्ते तथा त्वमपि मर्तुम् गच्छसीत्यर्थः । विरमेति । बह्वे अग्ने विरम विरतो भव । धूमानुबन्धं धूमसन्ततिं मुखं परित्यज । अर्चिषां शिखाणां चक्रबालं मण्डलं किम् उच्चैः प्रकटयसि प्रकाशयसि ? यः अहं प्रियायाः विरहहुतभुजा विरहाग्निना न दग्धः तस्य ममेत्यर्थः प्रलयदङ्घनभासा प्रलयकालीचिंतं यत् दहनम् अग्निः तस्य भासा अर्चिषा त्वं किं करोषि करिष्यसि ? किमपि कर्तुं न शक्नोषीत्यर्थः । प्रियाविरहादग्निदाहीऽपि मे वरमिति सम्भार्यः ॥१६॥ दृष्टराजपत्नी-विपत्तेः राजपुत्राः रत्नावल्याः विपत्तिः विनाशः समुद्रनिमज्जनादित्यर्थः । दृष्टा राजपत्नी-

1. हा दैव ! 2. न दृश्यते क्वचित् । 3. (त्वरितमुपसृत्य) अयि प्रिये, किमद्यापि मध्यमे स्वस्थयावस्थीयते ।

বিপত্তি: যেন তস্য । আহুতীকর্তৃম্ অদ্যসাত্ কৰ্তৃম্ । সংশয়তলাম্ জীবিতসংশয়-  
তল্যতাম্ সংশয়তলাদগ্ধম্ বা । দুঃখাবসানম্ স্তত্ৱনা ইত্যর্থ: ।

**Prose order.** বজ্র, বিরম বিরম, ধূমানুঘন্থং মুখ । উৰ্দ্ধ: অৰ্দ্ধিণা  
‘চক্রবাল’ কিং প্রকটয়সি ? য: অহং প্রিয়ায়া: বিবৃহতমুজা ন দগ্ধ:, প্রলয়দহনমাশা তস্য  
ত্বং কিং করীষি ॥১৬॥

**Beng. Trans.** বাসবদত্তা—আৰ্য্যপুত্র ! আমি নিজের তল্ল বলি নাই । কি  
আর বলিব, নিষ্ঠুর আমি সাগরিকাকে শৃঙ্খলে বাঁধিয়া রাখিয়াছি ; সুতরাং আৰ্য্যপুত্র  
তাহাকে রক্ষা করুন ।

রাজা—কি (বলিলেন) দেবি ! (তাহা হইলে) সাগরিকা বিপন্ন হইয়াছে ! আমি এখনই  
যাইতেছি ।

বহুবৃত্তি—মহারাজ, অকারণ শলভবৃত্তি অবলম্বন করিতেছেন কেন ?

বাসবদত্তা—মহারাজ, বহুবৃত্তি ঠিকই বলিয়াছেন ।

বিদূষক—(রাজার উত্তরীয় ধরিয়া) দেখুন, সহসা কোন দুঃসাহসিক কার্য্য  
করিবেন না ।

রাজা—(উত্তরীয় আকর্ষণ করিয়া) ধিক্ মূর্থ, সাগরিকা যখন মরিতে বসিয়াছে,  
তখন আর কি প্রাণ রক্ষা করা যায় ? (অগ্নিতে প্রবেশপূর্বক ধূমাকুল ভাবের অভিনয়  
করিতে করিতে )

হে বহে, তুমি শান্ত হও, তোমার ধূমজাল পরিত্যাগ কর । তোমার এই উদ্বোধিত  
শিখামণ্ডল প্রকাশ করিয়া আর লাভ কি ? যে আমি প্রিয়ার বিরহাগ্নিতে দগ্ধীভূত হই  
নাই, প্রলয়কালীন অগ্নির শিখা প্রকাশ করিয়া তুমি তাহার কি করিবে ? ১৬ ।

বাসবদত্তা—এ কি ! মলভাগিনী আমার কণায় আৰ্য্যপুত্র এইরূপ করিতে প্রবৃত্ত  
হইলেন ! তাহা হইলে আমিও তাঁহার অনুগমন করি ।

বিদূষক—(পরিভ্রমণপূর্বক অগ্রসর করিয়া) আর্ধো, আমি আপনার পথপ্রদর্শক  
হইব ।

বহুবৃত্তি—তাহা হইলে কি বৎসরাজ সভাই অগ্নিতে প্রবেশ করিলেন ! আমিও ত  
রাজপুত্রীর বিনাশ দেখিয়াছি ; তাহা হইলে আমারও এই অগ্নিতেই শরীরটিকে আহুতি  
দান করা কর্তব্য ।



বাল্য—(সাম্মুখীনত্রে) হায় মহারাজ ! অকারণ কেন আপনি এই ভরতবংশকে সন্দেহতুল্যে আরোপিত করিলেন ? অথবা, বিলাপ করিয়া প্রয়োজন কি ? আমিও আমার ভক্তির অনুরূপ কার্য্য করি ।

( সকলের অগ্নিতে প্রবেশ )

রাজা—( দক্ষিণ বাহুস্পন্দনের ভাব প্রদর্শন করিয়া ) এই অবস্থাতে আমার এইরূপ ফলের কিরূপে আশা করা যায় ! ( অগ্নে অবলোকন করিয়া আনন্দ ও উদ্বেগের সহিত ) এই যে সাগরিকা অগ্নির নিকট দণ্ডায়মানা রহিয়াছেন । হুতরাং শীঘ্রই তাঁহাকে আশ্বস্ত করি ।

( শূন্যলাবদ্ধা সাগরিকার প্রবেশ )

সাগরিকা—( চতুর্দিকে অবলোকন করিয়া ) হায়, হায় ! চারিদিকে অগ্নি প্রজ্জ্বলিত হইয়াছে । অগ্নি অগ্নিদেব আমার সমস্ত দুঃখের অবসান করিবেন ।

রাজা—(শীঘ্র অগ্রসর হইয়া) হে শ্রিয়ে ! এখনও তুমি উদাসীন হইয়া রহিয়াছ কেন ?

**Eng. Trans.** Vāsava—I am not speaking for my own self. What more, cruel as I am, I have put Sāgarikā in chains, and she is in danger. So, my lord, it behoves thee to save her.

King—What ! Madam ! Sāgarikā in danger ! Then I fly just for her rescue (I am come).

Vasubhuti—Why is Your Majesty taking to the folly of the moths for nothing ?

Bābhavya—Noble Vasubhuti has spoken aright, my lord !

Jester—(Pulling the upper garment of the King) Please do not act rashly.

King—( Snatching away the skirt ) Out, you fool ! when Sāgarikā is going to meet death, there is no use of surviving her (Sāgarikā is dying ; am I to save my life still any longer ?) (Enters the fire and appears to be suffocated with smoke)

Stop, stop, thou Fire ! Withhold thy columns of (veiling) smoke. What is the use of spreading the encircling brilliancy of flames rising upwards ? What will you do with your flames as destructive as that of the fire at the time of universal disso-

lution, when I have not been burnt to death by the fire of separation from my sweet-heart ? 16.

Vásava—Alas ! My lord has launched in this at the words of mine, an unfortunate creature. Then, let me also follow him.

Jester—(Going round and approaching) I shall lead the way of Your Ladyship.

Vasubhuti—What ! Then the King of Vatsa has precipitated himself into the fire ! After having witnessed the cruel fate of the Princess, it is fit for me to offer my body also to the fire here.

Bábhavya—( With tearful eyes ) O King, why have you thus imperilled needlessly the race of Bharata ? ( lit :— why have you caused the dynasty of Bharata to tremble in the balance ? ) Or what is the use of lamenting ? Let me show the proof of my fidelity.

King—(Gesticulating as if his right arm was throbbing) How can I expect the result of this (throbbing) under the present circumstances ? (Looking forward with joy and anxiety) Ah ! Hère is Ságariká standing beside the fire. Then I shall just console her.

(Enter Ságariká in chains)

Ságariká—(Looking around) Alas ! Alas ! The blaze encompasses me on all sides ! Today the god of fire will put an end to all my sorrows.

King—(Approaching hastily) Oh, my dear ! Why are you still indifferent ?

सागरिका—( राजानं दृष्ट्वागतम् ) कथं अज्जउत्तो ! ता एदं पेक्खिअ पुणोवि मे जीविदासा संबुत्ता । ( प्रकाशम् ) भइ ! परिस्ताहि । ( क )

( क ) कथमायं पुनः ! तदेतं प्रेक्ष्य पुनरपि जीविताया संवृता । अर्चः, परित्रायास्तः ।

राजा—भौरु ! अलं भयेन—

मुहूर्त्तमपि सद्यतां बहुल एष धूमोद्गमो

( अग्रतोऽवलीक्य )

हहा ? धिगिदमंशुकं ज्वलति ते स्तनात् प्रचुरतम् ।

( विलीक्य )

मुहुः खलसि किं ?—कथं निगड्संयतामि ! द्रुतं

( परिकरं बद्धा )

नयामि भवतीमितः प्रियतमेऽवलम्बस्व माम् ॥१७॥

( कण्ठे गृहीत्वा निमीलिताक्षः स्पर्शसखं नाटयन् ) अहो ! क्षणादप-

गतोऽयं मे सन्तापः । प्रिये ! समाश्वसिहि समाश्वसिहि—

व्यक्तं लग्नोऽपि भवतीं न धृष्यति हुताशनः ।

यतः सन्तापमेवायं स्पर्शस्ते हरति प्रिये ॥१८॥

( पश्चिणी समुन्मील्य निरीक्ष्य च ) अहो ! महदाश्चर्यम् !

क्वासी गतो हुतवहस्तदवस्थमेत-

दन्तःपुरं ( वासवदत्तां दृष्ट्वा ) कथमवन्तिनृपात्मजेयम् !

वासवदत्ता—(रात्रः शरीरं परावृण्वन्ती सङ्घर्षम् ) दिदृक्षा अक्वद-

सरीरो अज्जघत्तो ! (क)

राजा—बाम्बव्यः एष—

बाम्बव्यः—विजयतां महाराजः । देव ! दिष्ट्या वर्धसे !

पुनरुच्छसिता स्मः ।

(क) दिष्ट्या अक्षतशरीरः आर्यपुत्रः ।

1. जीविदाङ्गिलासी समुप्यसी । 2. परितापदु परितापदु भद्र । 3. क्वासी प्रवृण्वन्ती हुताशनः ? तदवस्थमेतदन्तःपुरम् ! कथमपिनारूपमेवम् ।

राजा—

वसुभूतिरयं—

वसुभूतिः—देव ! दिष्ट्या वर्द्धसे !

राजा—

वयस्य !—

विदूषकः—जेदु जेदु भबं । (क)

राजा—( विचिन्त्य स्ववितर्कम् ) स्वप्ने मतिर्भ्रमति किं न्विद-  
मिन्द्रजालम् ॥१८॥

विदूषकः—भो ! मा संटेहं करेहि । इंदजालं ज्जेब्ब  
एदं । भणिदं तेन दासीए पुत्तएण इंदआलिएण जधा अबस्सं  
ज्जेब्ब मम एको खेलणओ देवेण पेक्खिदब्बोत्ति । ता तं ज्जेब्ब  
एदं । (ख)

(क) जयतु जयतु भवान् ।

(ख) भो मा सन्देहं कुरु । इन्द्रजालम् एव एतत् । भणितं तेन दास्याः पुत्रकेन  
पेन्द्रजालकेन यथा अवश्यमेव मम एकः खेलनकः देवेन प्रेषितस्यः इति । तत् तदेवं तत् ।

जीविताशा प्रियतमस्य राज्ञः दर्शनेनेत्यर्थः । मुहूर्त्तमिति । अशुकं वस्त्रम् ।  
निगडसंयतामि शृङ्खलितामि ॥१७॥ व्यक्तमिति । लग्नः अपि हुताशनः वक्त्रिः भवतीं न  
धत्तति दग्धां करिष्यति । यतः यस्मात् ते तव अयं स्पर्शः सन्तापं हर्तते । तव स्पर्शस्य  
शीतलत्वात् अग्नेः ते देहं दग्धुं न क्षमत्वम् । अग्नेः दाहकत्वं तव शीतलस्पर्शेन  
क्रियते । अग्निरपि सन्तापम् अतिशयितस्य विरहतापस्य शैत्यमापादयितुं ते स्पर्शः  
यदा क्षमः, तदा अग्निः तव देहं दग्धुं सर्वथा न क्षम इति भावः ॥१८॥ क्रासाविति ।  
तदवस्थम् मा एव अवस्था यस्य तत् पूर्ववत् अदग्धम् अन्तःपुरम् इति शेषः ।  
अग्निपरीतत्वेऽपि अन्तःपुरस्य न किञ्चित् वैपरीत्यम् इति भावः । उच्छ्वसिताः  
जीविताः ॥१९॥

1. देव ! इदानीं प्रताञ्जीविताः स्यः ।

2. विजयतां महाराजः ।

**Prose order**—এস বহুল: ঘুমীড়ম: সুহৃৎ সন্ধ্যতাম্ । হৃদা ধিক্ ! সনাৎ  
প্রচ্যুতং তে হৃদম্ অ'যুক্তং জ্বলতি । সুহৃ: কিং স্বলসি ? কথং নিগড়সংযতাসি ! প্রিয়তম  
ভবতীম্ হত: দ্রুতং নয়ামি । সাম্ অবলম্বস্ব ॥১৩॥

লগ্ন: অপি হুতায়ন: ভবতী ন ধল্ল্যতি (ইতি) ম্যক্তম্ । প্রিয়ে ! যত: অর্থং তে স্বার্থ:  
সন্ধ্যাপ' হরতি ॥১৮॥

অসী হুতবহ: ক্র গত: ? এতৎ অন্য:পুং তদবস্থ্যম্ ! কথম্ ! ইয়ম্ অবল্লিহুপাত্মজা !  
এষ বাধব্য: ! অয: বস্তুভূতি: ! বয়স্য ! কিং স্বর্গে মতি: ভ্রমতি ? কিং তু হৃদম্  
হৃন্দ্রজালম্ ! ॥১২॥

**Beng. Trans.** সাগরিকা—( রাজাকে দেখিয়া বগত ) একি আঁখিপুত্র যে ! এখন  
ইহীকে দেখিয়া আমার জীবনের প্রতি আবার আশা জন্মিল । ( প্রকাশে ) মহারাজ !  
রক্ষা করুন !

রাজা—ভীক, ভয় করিও না—

এক মুহূর্ত্ত এই ধুমোদগম সহ্য কর । ( আগের দিকে লক্ষ্য করিয়া ) হায় ! হায় !  
তোমার শ্বশুর হইতে বিচ্যুত বস্ত্র প্রক্ষলিত হইতেছে । ( অবলোকন করিয়া ) তোমার  
পদবিক্ষেপ মুহূর্ত্ত: খলিত হইতেছে কেন ? তুমি কি লুণ্ঠলাবক রহিয়াছে নাকি ?  
( কোমর বাঁধিয়া ) প্রিয়তমে ! তুমি আমাকে ধর; আমি তোমাকে এইখান হইতে  
শীঘ্র লইয়া বাইব ॥১৭॥

( কণ্ঠ আলিঙ্গন করিয়া চক্ষু নিবীলিতকরত: স্পর্শস্বর্থ অতিনয় করিয়া ) আহা !  
এক মুহূর্ত্তের মধ্যে আমার সম্ভাপ দূরীভূত হইল । প্রিয়ে ! আশঙ্ক হও, আশঙ্ক হও ।  
হে প্রিয়ে ! অগ্নি ( তোমার দেহে ) লাগিয়া থাকিলেও তোমাকে দগ্ধ করিবে না ।  
কারণ তোমার এই স্পর্শ আমার সম্ভাপ দূর করিতেছে ॥১৮॥

( অন্ধি উন্মীলিত করিয়া করিয়া পুনরায় নিরীক্ষণকরত: ) অহো কি আশ্চর্য !  
কোথায় সেই প্রক্ষলিত অগ্নি ? অস্ত্র:পুর ত সেই অবস্থায় রহিয়াছে ! একি ! এ যে  
অবস্থিরাজকন্তা !

বাসবদত্তা—( রাজার শরীরে হাত বুলাইয়া সহর্ষে ) সৌভাগ্যক্রমে আঁখিপুত্র অক্ষত-  
শরীরে বিজ্ঞান রহিয়াছেন !

রাজা—এই যে বাজবা !

বাজ্রা—মহারাজের জয় হউক ! মহারাজের অভ্যুদয় লাভ হইয়াছে ! আমরাও পুনর্জীবিত হইলাম ।

রাজা—এই যে বহুভূতি !

বহুভূতি—দৈববশে মহারাজের অভ্যুদয় হইয়াছে !

রাজা—বরস্ত !

বিদূষক—মহারাজের জয় হউক !

রাজা—( চিন্তা করিয়া সন্দেহের সহিত ) মন কি আমার স্বপ্নে ভ্রমণ করিতেছে ! অথবা ইহা কি ইন্দ্রজাল ! ১৬।

বিদূষক—সন্দেহ করিবেন না। ইহা ইন্দ্রজালই ষটে। সেই দাসীপুত্র ঐন্দ্রজালিক বলিয়াছিল, “মহারাজকে আমার আর একটি খেলা দেখিতেই হইবে।” ইহা তাই।

**Eng. Trans.** Sāgarikā—(Seeing the King—to herself) Ah ! the King ! The sight of him inspires me once more with the hope of life. (Aloud) Save me, Sire !

King—Fear not, timid girl ! Bear one moment these enveloping smokes. ( Looking forward ) Alas ! your garment dropped from your breast is ablaze. ( Looking ) Why are you stumbling at every step ? Are you then in chains ? (Girding up the loins) Dearest ! Cling to me, I shall remove you quick from this place. 17.

(Embraces her neck and closing the eyes feels the pleasure of her touch) Ah ! my affliction is off at once. My dear, be composed.

Oh, dear, the fire though clinging (to you) will not burn your person surely, as this (cooling) touch of yours is removing my affliction. 18.

(Opening the eyes and looking around) What a wonder is this ! Where are the flames ? The inner apartment is as it was before. (Seeing Vāsavadattā) Why ! Here is the Princess of Avanti !

Vásava—(Touching the King's body and joyfully) Fortunately my lord is without any bodily injury.

King—This is Bábhavya here !

Bábhavya—Glory be to the great King ! Your Majesty is now attended with prosperity. We are also restored to our life.

King—Here is Vasubhuti too !

Vasubhuti—Your Majesty is attended with prosperity fortunately.

King—My friend !

Jester—Glory be to Your Majesty !

King—(Thinking—with doubt) Is my mind moving in a dream, or is it an illusion ! 19.

Jester—There is no doubt about (the latter). That it is an illusion forsooth ! That harlot's son, magician said that Your Majesty must witness one of his tricks. This is nothing but that.

राजा—देवि ! इयं त्वद्वचनादस्माभिरिहानीता सागरिका¹ ।

वासवदत्ता—(विह्वल²) अज्जउत्त ! जाणिदं मै सव्वम्³ । (क)

वसुभूतिः—( सागरिकां दृष्ट्वापवार्य ) बाभ्रव्य ! संदृशीयं राज-  
पुत्राः ।

बाभ्रव्य—अमात्य ! ममापेक्षितदेव मनसि वर्त्तते ।

वसुभूतिः—( प्रकाशं राजानमुद्दिश्य ) देव ! कुत इयं कन्यका ?

राजा—देवौ जानाति ।

वसुभूतिः—देवी कुतः पुनरियं कन्यका ?

वासवदत्ता—अमञ्च ! एसा क्व, साअंरादो पाबिदेत्ति

(क) आर्यपुत्र, ज्ञातं मै सव्वम् ।

भणिष्य अमञ्जोर्धराश्रयेण मम हृत्थे निक्षिप्ता । अदो  
ज्जेव्व साअरिआत्ति सहार्इअदि । (क)

राजा—(खगतम्) कथं यौगन्धरायणेन न्यस्ता ! कथमसौ  
मामनिवेद्य किञ्चित् करिष्यति !

वसुभूतिः—(अपवाक्यं) बाभ्रव्य ! यथा सुसदृशी वसन्तकस्य  
कण्ठे रत्नमाला अस्या अपि सागरात् प्राप्तिः तथा व्यक्तं सिंहले-  
खरस्य दुहिता रत्नावलीयम् । (इत्युपसृत्य—प्रकाशम्)   
आयुष्यति ! रत्नावलि ! राजपुत्रि ! त्वमीदृशीमवस्थां गतासि¹ !

सागरिका—(वसुभूतिं दृष्ट्वा सास्त्रम्²) कहं अमञ्जो वसुभूदी ! (ख)

वसुभूतिः—हा हतोऽस्मि मन्दभाग्यः ! (इति भूमौ पतति)

सागरिका—हा हदह्नि मन्दभाङ्गिणी ! हा ताद ! हा  
अम्ब ! कहिं सि ? देहि मे पडिबअणं । (इत्यात्मानं पातयन्ती  
भीष्मुपगता³) (ग)

वासवदत्ता—(ससन्नम्) कंचुइ ! इयं सा मम बहिणिआ  
रअणावली । (घ)

बाभ्रव्यः—देवि ! इयमेव सा ।

(क) अमात्य, एसा खलु सागरात् प्राप्तेति भणित्वा अमात्ययौगन्धरायणेन मम  
हृत्थे निक्षिप्ता । अतएव सागरिकेति शब्दयते ।

(ख) कथममात्यो वसुभूतिः !

(ग) हा हतास्मि मन्दभागिनी ! हा तात ! हा अम्ब ! कुवासि ? देहि मे  
प्रतिबचनम् । (घ) कञ्चुकिन् ! इयं सा मम भगिनी रत्नावली ?

1. आयुष्यति, न खलु राजपुत्री रत्नावली त्वमेनामवस्थानुपगता ! 2. निषीक्ष ।  
3. इति वसुभूतेरुपरि पतन्ती भीष्मुपगता ।



বাসবদত্তা—(রজাবলীমালায়) বহিষ্ণি ! সমস্বস, সম-  
স্বস । (ক)

রাজা—কথমুদাত্তবংশপ্রभवस्य सिं'हलेखरस्य विक्रमबाहो-  
रामजयेन् !

(ক) ভগিনি ! সমান্বসিহি, সমান্বসিহি ।

Beng. Trans. দেখি ! এই যে আপনার কথায় সাগরিকাকে এখানে আনিয়াছি ।

বাসবদত্তা—( হাসিয়া ) আর্থাপূত্র ! আমার সমস্ত জানা আছে ।

বহুবৃত্তি—( সাগরিকাকে দেখিয়া জনান্তিকে ) বাজবা ! এই বালিকা ত ঠিক  
আমাদের রাজকন্তার স্তায় দেখিতে !

বাজবা—অমাতা, আমারও মনে তাই হয় ।

বহুবৃত্তি—( প্রকাশে রাজাকে লক্ষ্য করিয়া ) মহারাজ ! এই কন্তাটি কোথা হইতে  
আসিয়াছেন ?

রাজা—মহিষী জ্ঞানেন ।

বহুবৃত্তি—দেবি, এই কন্তাকে কোথা হইতে পাওয়া গিয়াছে ?

বাসবদত্তা—অমাতা, ইহাকে সাগর হইতে পাওয়া গিয়াছে; তাই বলিয়া অমাতা  
যৌগন্ধরায়ণ আমার হস্তে নিক্ষেপ করিয়াছেন । সেই হইতে ইহাকে ‘সাগরিকা’ বলিয়া  
ডাকা হয় ।

রাজা—( যগত ) কি ! যৌগন্ধরায়ণ রাখিয়া গিয়াছেন ! তিনি কি আমাকে না  
জানাইয়া কিছু করিবেন !

বহুবৃত্তি—( জনান্তিকে ) বাজবা ! বেরূপ বসন্তকের কণ্ঠে স্থিত রত্নমালা ( আমাদের  
রত্নমালা ) স্নসদৃশ, সেইরূপ ইহারও সাগর হইতে প্রাপ্তি স্নসদৃশ । স্তম্ভরাং নিশ্চয়ই ইনি  
সিংহলরাজকন্তা রত্নাবলী ! ( অগ্রসর হইয়া প্রকাশে ) আনুগতি ! রত্নাবলি ! রাজপুত্রি !  
তুমিও এইরূপ অবস্থার পতিত হইয়াছ !

সাগরিকা—( বহুবৃত্তিকে দেখিয়া সাক্ষনেয়ে ) এই যে অমাত্য বহুবৃত্তি !

বহুবৃত্তি—হার ! হার ! আমি কি মন্দভাগ্য ! ( ভূমিতে পতন )

সাগরিকা—হার ! হার ! আমি কি মন্দভাগিনী ! হা পিতঃ ! হা মাতঃ ! আপনারা  
কোথায় ? আমাকে প্রভুান্তর দিন । ( আপনাকে পতিত করিলেন ও মোহ )

বাসবদত্তা—( মনস্বরে ) কথুকিন্ ! এই কি সেই আমার ভগিনী রত্নাবলী !

বাহুব্যা—দেবি ! হী, ইনিই তিনি ।

বাসবদত্তা—( রত্নাবলীকে আলিঙ্গন করিয়া ) ভগিনি ! আশুত হও, আশুত হও ।

রাজা—এই কি সেই মহাকুলসমুত্ত সিংহলরাজ বিক্রমবাহুর কন্যা !

**Eng. Trans.** O Queen ! Here is Sāgarikā brought in obedience to your words.

Vāsava—(Smiling) I am sensible to all these, my lord !

Vasubhuti—( Sees Sāgarikā and aside ) Bābhavya, the damsel is wonderfully like the Princess.

Bābhavya—O Minister ! So it strikes my mind as well.

Vasubhuti—(Aloud to the King) Whence is this maiden, my lord ?

King—The Queen knows everything.

Vasubhuti—O Madam ! Whence is this damsel ?

Vāsava—O Minister ! Yaugandharāyana told me that she had been rescued from the sea and then presented her to me. Hence she has been designated 'Sāgarika' (The ocean-maid).

King—( To himself ) What ! Deposited by Yaugandharāyana ! Would he do anything without letting me know of it ?

Vasubhuti—(Aside) Bābhavya ! As similar is the necklace in the neck of Vasantaka, so is her rescue from the sea consistent. So she must be Ratnāvali, the daughter of Vikramabāhu, the King of Simhala. (Approaching and aloud) Oh, long-lived Princess Ratnāvali ! Are you fallen in such a miserable plight !

Sāgarikā—( Sees Vasubhuti and sheds tears ) Ha ! the Minister Vasubhuti !

Vasubhuti—Alas ! Alas ! I am undone, unfortunate as I am. (Falls on the ground)

Sāgarikā—Alas ! I perish, an ill-fated person that I am ?

Oh my father ! Oh, mother ! Where are you ? Give me reply. (Falls and faints)

Vāsava—(In a hurry) Oh chamberlain ! Is this my sister Ratnāvali ?

Bābhavya—It is, Madam !

Vāsava—(Embracing Ratnāvali) Sister ! Be composed.

King—Is this the daughter of Vikramabāhu, born of high family—the sovereign of Simhala !

विदूषकः¹—रश्मिणावलिं पेक्षिष्य पदमे एव जाणिदं² मए  
ण क्व, सामखजणस्स ईदिसो परिच्छेदन्ति । (क)

वसुभूतिः—( उच्यते ) राजपुत्रि ! समाश्वसिहि, समाश्व-  
सिहि । नन्विद्यं ज्यायसी ते भगिनो दुःखमास्ते । तत् परि-  
ष्वजस्व नाम् ।

रत्नावली—( समान्तरात् राजानं तिर्यग्बलीक्य स्वगतम् ) किदाबराहा  
क्व अहं देवीए ण सक्कणोमि मुहं दंसिदुं । ( इत्यधीमुखी  
तिष्ठति ) (ख)

वासवदत्ता—( सान्नं बाहू प्रसार्य ) एहि अदिनिष्ठुरे ! दाणिं  
पिअवहिणिए ! सिणेहं दंसेहि । ( इति कण्ठे गच्छति ) (ग)

(क) रत्नावलीं प्रेक्ष्य प्रथम एव ज्ञातं मया न खलु सामान्यजनस्य ईदृशः  
परिच्छेद इति ।

(ख) कृतापराधा खलु अहं देव्यै न शक्नोमि मुखं दर्शयितुम् ।

(ग) एहि अतिनिष्ठुरे ! इदानीं प्रियभगिनि ! कोहं दर्शय ।

1. ( रत्नावालां स्पर्शन् स्वगतम् )

2. पदमे एव जाणिदं ।

( रत्नावली खलितं नाटयति । )

वासवदत्ता—( अपवार्य ) अज्जउत्त ! लज्जेमि अहं इमिणा  
अत्तणो णिसंसत्तणेण । ता लहुं अबणेहि से एदं बंधणं । ( क )

राजा—( सपरितोषम् ) यथाह देवी । ( इति सागरिकाया बन्धन-  
मपनयति^१ )

वासवदत्ता—अज्जउत्त ! अमच्चजोअंधराअणेण एत्तिअ  
कालं दुज्जणीकिदद्धि । जेण जाणंत्तेण वि ण मे णिवे-  
दिटं । ( ख )

( ततः प्रविशति यौगन्धरायणः )

यौगन्धरायणः—

देव्या महचचनात् प्रथामुपगतः^३ पत्युर्वियोगस्तदा^४

मा देव्यन्यकलत्रसंघटनया दुःखं परं प्रापिता ।

तस्याः प्रीतिमयं करिष्यति जगत्स्वामित्वलाभः प्रभोः

सत्यं दर्शयितुं तथापि वदनं शक्नोमि नो लज्जया ॥२०॥

अथवा किं क्रियते ? ईदृशमत्यन्तमाननौयेष्वपि निरनु-  
रोधवृत्तिं स्वामिभक्तिव्रतम् । ( निरुक्त्य^५ ) अयं देवो महाराजः^६ !

यावद्दुपसर्पामि । ( उपसृत्य ) जयतु जयतु देवः । ( पादयोर्निपत्य )

देव ! क्षम्यतां यन्मयानिवेद्य कृतम्^७ ।

( क ) आर्य्यपुत्र ! लज्जे अहम् अनेन आत्मनो वृशंसत्वेन । तल्लघु अपनय अस्याः  
इदं बन्धनम् । ( ख ) आर्य्यपुत्र ! अमात्ययौगन्धरायणे न एतावत्कालं दुज्जं नीकताप्ति, येन  
जाणतापि न मे निवेदितम् ।

1. ( इति कच्छे गृह्णाति ; रत्नावली खलितं नाटयति ) 2. ( इति तथा करोति ) ।  
3. महचचनाद् यदाशुपगतः । 4. मया । 5. बिलोक्य । 6. अयं देवः । 7. मया  
देवस्य अनिवेद्य ।

সামান্যজনস্ব সাধারণজনস্ব । জ্ঞাতাপরাধা জ্ঞাতদীবা রাজা রহঃ সজ্জাতপ্ৰীতিত্বাদ  
 ইত্যর্থঃ । অতিনিগুরে এতাবত্কালাং স্বনামাপ্রকটয় রাজান্নঃপরে স্থিতত্বাৎ রজাবল্যাঃ,  
 নিগুরত্বম্ ইতি ভাবঃ । দৈব্যা ইতি । দৈব্যাঃ বাসবদত্তায়াঃ পত্ন্যঃ বতসরাজাত্ ইত্যর্থঃ ।  
 বিয়োগঃ বিরহঃ মহাচনাৎ মম বচনমবলম্ব্য প্রথাং প্রসিদ্ধিम् উপগতঃ । ময়া সাগরিকা  
 বাসবদত্তাসমীপে ন্যস্তা । তस्याং সাগরিকায়াং রাজ্ঞঃ সজ্জাতপ্ৰীতিত্বাৎ তদেকমনস্কতয়া চ  
 বাসবদত্তায়াঃ বতসরাজাত্ সর্ব্বথা বিরহঃ মনজ্ঞত এব ইতি যৌগন্ধরায়ণস্য আশ্রয়ঃ ।  
 সা দেবী বাসবদত্তা অন্যকালবসংঘটনয়া অন্যত্ অপৰং যত্ কলত্রং স্বী তয়া রাজ্ঞঃ  
 সংঘটনয়া সংযোগেণ সাগরিকয়া ইত্যর্থঃ । সা বাসবদত্তা পরং ভৃশং দুঃখং প্রাপিতা বিষয়ী-  
 জ্ঞতা । ইদানীং তस्याঃ বাসবদত্তায়াঃ অযং প্রভীঃ বতসরাজস্য জগত্স্বামিত্বলাভঃ জগতি  
 সার্ব্বভৌমশূন্যপতিঃ পদলাভঃ সাগরিকাবিবাঞ্ছনৈত্যর্থঃ । প্ৰীতিম্ আনন্দং কৰিষ্যতি ইতি সত্যং  
 তথাপি প্ৰীতুত্পন্নৌ অপি লজ্জয়া বদনং দর্শয়িতুং ন শক্নৌমি রাজানুমতিমগৃহীত্বা এব ময়া  
 অভিপ্ৰেতস্য সম্পাদিতত্বাদিত্যর্থঃ ॥১০॥ অত্যন্তমাননীয়েষু অত্যন্তসত্করণীয়েষু প্রমু-  
 জিত্যর্থঃ । স্বামিভক্তিভ্রতম্ প্রমুমত্তিনিয়মঃ নিরনুরোধহৃতি অনুরোধস্য দন্দানুবর্তনস্য  
 হৃতিঃ কার্য্যং বর্তনং নির্ নাশ্চি অনুরোধহৃতিঃ যচ্চিন্ তত্ । স্বামিহিতার্থং ক্রিয়মাণে  
 কার্য্যে ক্ৰচ্চিত্ কদাচিৎ বা প্রভীঃ চিত্তহন্তেঃ অননুগমনং ন দীপ্যত্ ইতি ভাবঃ ।

**Prose order.** তদা মহাচনাৎ দৈব্যাঃ পত্ন্যঃ বিয়োগঃ প্রথাম্ উপগতঃ ; সা  
 দেবী অন্যকালবসংঘটনয়া পরং দুঃখং প্রাপিতা ; অযং প্রভীঃ জগত্স্বামিত্বলাভঃ তस्याঃ  
 প্ৰীতিং কৰিষ্যতি (ইতি) সত্যং ; তথাপি লজ্জয়া বদনং দর্শয়িতুং নী শক্নৌমি ॥১০॥

**Beng. Trans.** বিদূষক—( স্বগত ) রজাবলী দেখিরাই আমি প্রথমে মনে বুঝিতে  
 পারিরাছিলাম যে ইহা সাধারণ লোকের অলঙ্কার হইতে পারে না ।

বহুভূতি—(উঠিয়া) রাজপুত্রি ! আবস্ত হউন, আবস্ত হউন । এই যে আপনার জ্যেষ্ঠা  
 ভগিনী ( মনে ) দুঃখ পাইতেছেন । ইহাকে আলিঙ্গন করুন ।

রজাবলী—(আবস্ত হইয়া) রাজাকে তির্থাগ্ভাবে অবলোকন করতঃ ( স্বগত ) আমি অপরাধ  
 করিয়াছি । ( সেইজন্ত ) দেবীর নিকট মুখ দেখাইতে পারিতেছি না । ( অশেষমুখে অবস্থান )

বাসবদত্তা—( সজ্জনমন্ত্রে বাহুপ্রসারণ করিয়া ) অতিনিষ্ঠুরে ! ইহানীং আমার প্রিয়-  
 ভগিনী ! এস, স্নেহ প্রদর্শন কর । ( কঠালিঙ্গন )

( রত্নাবলীর পদাঙ্কন )

বাসবদত্তা—( জনান্তিকে ) আর্থাপুত্র ! আমি নিজের নৃশংসতার জন্য অত্যন্ত লজ্জিত হইতেছি । এখন শীঘ্রই ইহার বন্ধন খুলিয়া দিবা ।

রাজা—( পরিতোষের সহিত ) দেবী বাহা বলেন । ( সাংগরিকার বন্ধনাপনয়ন )

বাসবদত্তা—আর্থাপুত্র ! অমাত্য যৌগন্ধরায়ণ এতাবৎকাল আমাকে দুর্জ্ঞান করিয়াছেন ; যেহেতু তিনি নিজে জানিয়াও আমাকে জানান নাই ।

( যৌগন্ধরায়ণের প্রবেশ )

যৌগন্ধরায়ণ—আমার কথাষত দেবী বাসবদত্তার পতিবিরহ প্রসিক্তি লাভ করিয়াছে । অন্য স্ত্রীলোকের সহিত ( মহারাজের ) সংসগহেতু দেবী অনেক দুঃখও পাইরাছেন । মহারাজের এই জগতের প্রভুত্বলাভ এখন তাঁহার ( বাসবদত্তার ) আনন্দের কারণ হইবে সত্য ; কিন্তু তথাপি আমি লজ্জার মুখ দেখাইতে পারিতেছি না ॥২০॥

অথবা, কি করা যায় ? প্রভুভক্তি-ব্রত বিগতমান থাকিলে অত্যন্ত মাননীয় ব্যক্তিগণের মতামুযায়ী কার্য্য না করিলেও চলে ( অর্থাৎ মাননীয় ব্যক্তিগণের মতামুযায়ী কার্য্য না করিলেও কোন দোষের হয় না ; যেহেতু সেইরূপ লজ্জন প্রভুভক্তিমূলক ) । এখন অগ্রসর হই । ( অগ্রসর হইয়া ) মহারাজের জয় হউক ! ( পদতলে পড়িয়া ) মহারাজ, আপনাকে না জানাইয়া বাহা কিছু করিয়াছি, তজ্জন্য আমাকে ক্ষমা করুন ।

**Eng. Traps.** Jester—(Aside) At the very first sight of the necklace I came to the conclusion that this was a property of no ordinary person,

Vasubhuti—( Rising ) Oh Princess ! Be composed. See your elder sister grieves ! So embrace her (and console).

Ratnāvalī—(Becomes composed and looking at the King askance—aside) I have given offence to her. I cannot look her in the face again. (Looks down)

Vāsava—(Holding out her hands—with tears) Come hither, Oh unrelenting girl ! Come now, my endeared sister ! Be affectionately disposed towards me. ( Clasps her round the neck )

(Ratnāvali gesticulates stumbling)

Vāsava—(Aside) My lord ! I am ashamed of my cruel nature. Quickly undo these bonds about her (person).

King—(With joy) As Your Ladyship says. (Removes the bonds of Sāgarikā)

Vāsava—My lord, Yaugandharāyana, the minister, has made me wicked so long, as he, knowing even the truth himself, did not let me know of it.

(Enter Yaugandharāyana)

Yaugandha.—It is due to my words that the ( news of ) seperation of the Queen from her husband has been so current ( prominent ). She has also been subjected to the utmost suffering due to his (King's) union with another wife. Though the attainment of the paramount monarchy of her husband will please her now, yet through shame I am not able to show my face (to her). 20.

Or, what can be done ? Such a vow of fidelity towards one's master entails the attitude of disobeying (not following the humour of) even very respectable persons. (Looking) Here is His Majesty. I shall approach him. (Approaching) Glory to Your Majesty ! (Falling at his feet) Please excuse, Your Majesty, what I have done without informing you.

राजा—¹कथय किमनिवेद्य कृतम् ।

योगन्ध—करोत्वामनपरिग्रहं देवः । सर्वं विज्ञापयामि ।

( सर्वे राज्ञा सह यथास्थानमुपविशन्ति )

योगन्ध—देव ! श्रूयताम् । येयं सिंहलेश्वरस्य दुहिता स्य सिद्धेनादिष्टा—यथा योऽस्याः पाणिग्रहणं करिष्यति स सर्व्व-

1. योगन्धरायण, तत् कथय किमनाख्याय त्वया कृतम् ।

भौमी राजा भविष्यति । ततस्तत्प्रत्ययादस्माभिः 'स्वामिनो-  
ऽर्थे बहुशः प्रार्थयमानेनापि सिंहलेश्वरेण देव्या वासवदत्ताया-  
श्चित्तखेदं परिहरता यदा न दत्ता—

राजा—तदा किम् ?

यौगन्ध—( सलज्जम् ) तदा लावाणकेन वक्त्रिणा देवी दग्धेति  
प्रसिद्धिमुत्पाद्य तदन्तिकं बाभ्रव्यः प्रहितः ।

राजा—यौगन्धरायण ! ततः परं श्रुतं मया । अथेयं देवी-  
हस्ते किमित्यनुचिन्त्य स्थापिता ?

विदूषकः—भो 'एदस्स अभिप्पाओ मया जाणिदो । अणा-  
चक्खिदं वि एदं जाणीअदि एब्ब जह अंतउरगदं एदं जाव  
अंतउरगदो देवो सुहेण पेक्खिस्सदि । ( क )

राजा—यौगन्धरायण ! गृहीतस्तेऽभिप्रायो वसन्तकेन ?

यौगन्ध—यदाज्ञापयति देवः ।

राजा—ऐन्द्रजालिकवृत्तान्तोऽपि मन्ये त्वत्प्रयोग एव ?

यौगन्ध—अन्यथान्तःपुरे बह्वयाः अस्याः कुतो देवेन  
दर्शनम् ? अदृष्टायाश्च वसुभूतेः कुतः परिज्ञानम् ? ( विहस्य )  
परिज्ञातायाश्च भगिन्याः सम्प्रति यथा करणीयं तच्च देवी  
प्रमाणम् ।

( क ) भौः, एतस्य अभिप्रायः मया ज्ञातः । अनाख्यातमपि एतद् ज्ञायते एव यथा  
अन्तःपुरगतां एतां यावद् अन्तःपुरगती देवः सुखेन प्रेषिष्यते ।

1. स्वात्म्यर्थम् । 2. भो अणाचक्खिदं वि एदं जाणीअदि जहा अन्तउरगदा  
सुहेण दे णअणपधं गमिस्सदिदि । 3. गृहीताभिप्रायोऽसि ।



বাসবদত্তা—(সঙ্কটম্) অজ্ঞ অমম্ব ! ফুড়' জেব্ব কিং ণ  
 মণাসি জহ অজ্ঞতন্তে পড়িবা দেহি রম্ভণাবলি'ন্তি । ( ইতি  
 রত্নাবলী স্বকীয়রামবর্ণ'রলঙ্কৃত্য ইলো গৃহীত্বা রাজানমুপসৃত্য^১ ) দেব ! পড়িচ্ছ  
 এদ' রম্ভণাবলি' । (ক)

রাজা—(সহর্ষে হসৌ প্রসার্য) কৌ দেব্যা: প্রসাদো ন বহুমন্যতে ?  
 ( ইতি সাগরিকাং গৃহ্ণতি )

বাসবদত্তা—অজ্ঞতন্ত ! দূরে কবু এদাএ 'ণাদিচল' । তা  
 তহ করেদু জহ ব'ধুজণ' ণ সুমরেদি । ( ইতি সমর্পয়তি ) (খ)

রাজা—যথাম্ভাপয়তি দেবী ।

বিদূদকঃ—(সহর্ষে দ্ব্যতি) হৌ হৌ ভৌ ! জম্বদু জম্বদু ভব' !  
 মুহুৰ্বী কবু, দাণি' হত্যে গদা পিঅম্বঅস্সস্স । (গ)

(ক) আর্থ্য অমাত্য ! স্কুটমেব কিং ন মণসি—যথা আর্থ্যপুত্রে প্রতিপাদয় রত্নাবলী-  
 নতি । দেব ! প্রতীচ্ছ এতাং রত্নাবলীম্ । (খ) আর্থ্যপুত্র ! দূরে স্বলু এতস্যা:  
 জ্ঞাতিকুলম্ । তত্ তথা কথিতু যথা বন্থজণং ন স্মরতি । (গ) হৌ হৌ ভৌ ! জয়তি  
 জয়তি ভবান্ ! পৃথিবী স্বলু ইদানীং হসৌ গতা প্রিয়বয়স্যস্স ।

Beng. Trans. রাজা—বলুন, আগনি আমাকে না জানাইয়া কি করিয়াছেন ?

যৌগন্ধ—মহারাজ ! আসন পরিগ্রহণ করুন । আপনাকে সমস্ত জানাইতেছি ।

( সকলের রাজার সহিত বসোহানে উপবেশন )

যৌগন্ধ—মহারাজ অবগ করুন । সিংহলরাজের কন্যা সিন্ধুকর্কুক আদিষ্টে ইহে-  
 ছিলেন যে যিনি ইহার পাণিগ্রহণ করিবেন, তিনি সার্বভৌম রাজা ইহেবন । আমরাও

১. রাজা—( বিহস্য ) পরিস্রাভায়াস মগিন্ধা...তথা দেবী প্রমাণম্ । বাস—  
 অজ্ঞতন্ত ! ফুড়' জেব্ব.....জহ পড়িবা দেহি মএ রম্ভণাবলি'ন্তি । বিদু—মৌদি !  
 মুহু, গুএ জাণিদি পিঅম্বঅস্সস্স অমিথ্যাখী । বাস—( হসৌ প্রসার্য ) এড়ি রম্ভণাবলি  
 এড়ি, দাণি' কিংপি ই মে বড়িঅম্বঅস্সস্স হৌদু । ( ইতি রত্নাবলী স্বকীয়রামবর্ণ'  
 .....etc.) ২. পিডুচল' ।

তঁাহাদের ( সিদ্ধদের ) কথার বিশ্বাস স্থাপন করিয়া প্রভুর জন্ত বহুবার সিংহলেখের নিকট রত্নাবলীকে প্রার্থনা করিলেও, সিংহলেখের দেবী বাসবদত্তার মনোহুঃ এড়াইবার জন্ত ( রত্নাবলীকে ) বখন দিলেন না--

রাজা—তারপর কি হইল ?

যোগন্ধ—( সলজ্জভাবে ) তখন লাবাংক গ্রামে দেবী বাসবদত্তা অগ্নিতে দগ্ধ হইয়াছেন এই প্রবাদ প্রচার করিয়া তঁাহার ( সিংহলেখের ) নিকট বাসবদত্তাকে প্রেরণ করা হইল ।

রাজা—যোগন্ধরায়ণ ! তারপর আমি শুনিয়াছি । দেবী বাসবদত্তার হস্তে রত্নাবলীকে কি চিন্তা করিয়া স্থাপিত করিয়াছিলেন ?

বিদূষক—আমি ইঁহার অভিশ্রুতি জানিয়াছি । না বলিলেও এইরূপ জানা যাইতেছে যে অন্তঃপুরস্থিত। তঁাহাকে ( রত্নাবলীকে ) মহারাজ অন্তঃপুরে যাইয়া সহজেই দেখিতে পাঠিবেন ।

রাজা—যোগন্ধরায়ণ ! বসন্তক আপনার অভিশ্রুতি ঠিক বুঝিতে পারিয়াছে ত ?

যোগন্ধ—মহারাজ বাহা বলেন !

রাজা—আমার মনে হয় ঐন্দ্রজালিকের ব্যাপারও আপনার কৌশল-প্রয়োগ !

যোগন্ধ—তাহা না হইলে অন্তঃপুরে আবদ্ধ। ইঁহার ( রত্নাবলীর ) সহিত মহারাজের সাক্ষাৎকার কিরূপে সম্ভবপর হইত ? বহুভূতিই বা না দেখিয়া কিরূপে ইঁহাকে চিনিতেন ? ( হাসিয়া ) ভগিনীর সহিত পরিচয় হইবার পর এখন বাহা কর্তব্য তদ্বিবরে দেবীই প্রমাণ ।

বাসবদত্তা—( সহাস্তে ) আর্ঘ্য অমাত্য ! পরিষ্কার করিয়া বলিতেছেন না কেন যে, আযাপুত্রকে রত্নাবলী সমর্পণ করুন । ( রত্নাবলীকে স্বকীয় আভরণ দ্বারা অলঙ্কৃত করিয়া হস্তগ্রহণপূর্বক রাজার নিকট আগমন হইয়া ) মহারাজ ! এই রত্নাবলীকে গ্রহণ করুন ।

রাজা—( সহর্ষে হস্ত প্রসারিত করিয়া ) দেবীর কোন্ অনুগ্রহকে না আদরের সহিত গ্রহণ করা হয় ? ( সাগরিকাকে গ্রহণ )

বাসবদত্তা—আর্ঘ্যপুত্র ! ইঁহার জ্ঞাতিকুল দূরে রহিয়াছেন । আপনি এইরূপ আচরণ করিবেন বাহাতে এ অবস্থায় বহুজনকে সে ( রত্নাবলী ) স্মরণ না করে ।

রাজা—দেবীর বাহা আদেশ ।

বিদূষক—( সহর্ষে নৃত্য করিয়া ) হা হা ! ভোঃ, আপনার জয় হউক ! এখন সত্যই সমগ্র পৃথিবী প্রিয়বরন্তের হস্তগত হইল ।

**Eng. Trans.** King—Let me know what you have done without my knowledge.

Yaugandha.—Please Your Majesty, be seated, and I shall relate to you everything. The daughter of the King of Simhala was prophesied by the Siddhas that he who would marry her would be a paramount monarch. We, too, having confidence in that, applied on behalf Your Majesty, to the King of Simhala, who with the object of avoiding the mental uneasiness of the Queen, was unwilling to give her (Ratnāvali) (in marriage with you)—

King --What then ?

Yaugandha.—(Bashfully) Then a rumour was set a-foot that the Queen had been burnt in the fire of Lāvānaka and Bābhavya was sent to him (the King of Simhala).

King—Oh Yaugandharāyana ! I have heard what ensued. But with what object in view, did you place her in the hands of the Queen ?

Jester—Oh, I can guess his object. It can be guessed easily, even untold, that Your Majesty when present in the inner apartment would see her there in the harēm easily.

King—Oh Yaugandharāyana ! Has not your object been guessed correctly by Vasantaka ?

Yaugandha.—As Your Majesty says.

King—I think you had some concern in the affairs of the conjuror also ?

Yaugandha.—Otherwise how could Your Majesty catch sight of her ( Ratnāvali ) imprisoned in the inner apartment ? And how else could Vasubhuti recognize her without seeing her ? (Laughing) Now, when the sister has been recognized, Her Majesty is the sole authority as to what would be done next.

Vasava.—(Smiling) Worthy Minister ! Why don't you say

clearly that Ratnávali should be given to my husband. (Decorating Ratnávali with her own ornaments and approaching the King) My lord ! Accept this Ratnávali.

King—( Stretching out his hand with joy ) What favour of the Queen is not prized most ! (Takes Sāgarikā by hand)

Vāsava.—My lord ! Her relatives are far away from her. So treat her in a manner that she may never have occasion to remember them (with longing).

King—As Your Majesty commands.

Jester.—( Dances with joy ) Ha ! Ha ! Ah ! Victory to you ! The whole world is now in the possession of my dear friend.

वासुभूतिः—^१राजपुत्रि ! वामवदत्तां प्रणामेनार्चय ।

( रत्नावलीं तथा करोति )

बाभ्रव्यः—^२देवि ! स्थानं देवीशब्दमुदहसि !

( वामवदत्ता रत्नावलीमालिङ्ग्य देवीशब्देन प्रसादं करोति )

बाभ्रव्यः—इदानीं मफलपरिश्रमः संवृत्तः ।

यौगन्ध—देव ! तदुच्यतां किं ते भूयः प्रियमुपकरोमि ?

राजा—किमतःपरमपि प्रियमस्ति ! यतः—

नीतो विक्रमबाहुगामसमतां प्राप्तेयमुर्व्वीतले

सारं सागरिका ^४तथा च भुवनप्राप्तेःकहेतुः प्रिया ।

देवी प्रीतिमुपागता च भगिनीलाभाज्जिताः कोसलाः

किं नास्ति त्वयि सत्यमात्यवृषभे यस्मै करोमि स्पृहाम् ^५ ॥२१॥

तथापीदमस्तु—

1. आयुष्मति, स्थाने देवीशब्दमुदहसि ! 2. न दृश्यते कश्चित् । 3. इदानीं सफलपरिश्रमीऽस्ति संवृत्तः । 4. ससागरमहीप्राप्तेःकहेतुः । 5. किं नास्ति विधेयमत्र भुवने यस्मिन् करोमि स्पृहाम् ?

( भरतवाक्यम् )

उर्वीमुद्दामसस्यां जनयतु विसृजन् वासवो वृष्टिमिष्टा-  
मिष्टे स्त्रैर्विष्टपानां विदधतु विधिवत् प्रीणनं विप्रमुख्याः ।  
आकल्पान्तं च भूयात् समुपचितसुखः सङ्गमः सञ्जनानां  
निःशेषं यान्तु शान्तिं पिशुनजनगिरो दुर्जया वज्रलेपाः ॥२२॥

( इति निष्क्रान्ताः सर्वे )

इति ऐन्द्रजालिको नाम चतुर्थोऽङ्कः

॥ अवसिता रत्नावली नाटिका ॥

नीत इति । विक्रमबाहुः सिंहलराजः आत्मसमतां आत्मतुल्यतां परिणयसम्बन्धेन  
इत्यर्थः । नीतः प्रापितः । उर्वीतले भूतले सारं रजभूता भुवनप्राप्तिकहेतुः समय-  
पृथिवीलाभस्य एकैव कारणभूता प्रिया इयं सागरिका प्राप्ता । देवी वासवदत्ता भगिनी-  
लाभात् सागरिकालाभात् । वासवदत्तायाः मातुलस्य सिंहलीश्वरस्य कन्या रत्नावली वासव-  
दत्तायाः भगिनीत्यर्थः । प्रीतिम् उपागता प्राप्ता । कौशलाः जिताः । त्वयि अमात्यवृषभं  
मन्त्रिश्रेष्ठे यौगन्धरायणे इत्यर्थः, सति विद्यमाने किं नास्ति यकै स्पृष्टां वासनां करीमः ?  
सर्वमेव मम वर्तते यन्मयः स्पृष्टयामीत्यर्थः ॥२१॥ उर्वीमिति । वासवः इन्द्रः इष्टाम्  
अभीक्षिताम् प्रचुराम् इत्यर्थः । वृष्टिं विसृजन् वर्षन् उर्वीं पृथिवीम् उद्दामसस्यां उद्दामं  
बन्धरहितं प्रभूतम् इति यावत् सस्यं धान्यं यस्यां ताम् प्रभूतधान्यसस्यदां जनयतु करीतु ।  
विप्रमुख्याः ब्राह्मणश्रेष्ठाः त्रैविष्टपानां त्रिविष्टपः स्वर्गः तत्र भवाः त्रैविष्टपाः देवाः तेषाम्  
वृष्टिः यज्ञः विधिवत् प्रीणनं तीव्रणं विदधतु कुर्वन्तु, आकल्पान्तं कल्पावसानपर्यन्तं  
समुपचितसुखः समुपचितं सम्यक् परिषद्दितं सुखं यस्मिन् सः सञ्जनानां साधूनाम् सङ्गमः  
संसर्गः भूयात् । वज्रलेपाः वज्रस्य लेप इव लेप यासां ताः वज्रवत् कार्काशाः दुर्जयाः  
जितुमशक्याः पिशुनजनगिरः पिशुनाः खलाः ये जनाः तेषां गिरः वाक्यानि निःशेषं सम्यक्  
शान्तिं यान्तु । अत्र तत्रभवता कविना श्रीहर्षदेवेन शास्त्राणि मङ्गलादीनि मङ्गलमध्यानि  
मङ्गलानि च प्रथमे इति महाभाष्यकारीत्या अस्य श्रीकस्य प्रथमे पादे प्रभूतशस्य-  
प्रार्थनद्वारेण प्रज्ञां सृष्टिः कल्पते । तथा द्वितीयपादे विमाणां स्वास्त्रलाभद्वारेण

ते: विद्मः देवप्रीणनकर्माचरणादिभिः विश्वविद्युद्वर्जनं याच्यते । ततश्च आकल्याणं  
सुखकरसञ्जनसङ्गमहारिण रसकपलद्वानन्द प्राप्तिः प्राप्यते । इत्याशयः ॥२१॥

इति ऐन्द्रजालिकी नाम चतुर्थोऽङ्कः

॥ अवसिताय श्रीहर्षदेवस्य कृतियं रत्नावली नाम नाटिका ॥

**Prose order.** विक्रमबाहुः आत्मसमतां नीतः, तथाच उर्वीतले सारं  
भुवनप्राप्ते कहेतुः इयं प्रिया सागरिका प्राप्ता । देवी च भगिनीलाभात् प्रीतिम्  
उपागता, कीशलाः जिताः ; त्वयि अमात्यहपमे सति किं तत् नास्ति यच्चै स्पृहां  
करोमि ? ॥२१॥

वासवः इष्टां हृष्टिं विस्तजन् उर्वीम् उहामसस्यां जनयतु ; विप्रमुण्याः विधिवत्  
दृष्टैः नैविष्टपानां प्रीणनं विदधतु । सञ्जनानां समुपचितमुखः सङ्गमः आकल्याणं च  
भुयात् ; दुर्जयाः बज्रलेपाः दिग्भनजगिरः निःशेषं शान्तिं यान्तु ॥२२॥

**Beng. Trans.** बहूति—राजपूति ! वासवदत्ताके अंगामेर द्वारा अर्चित कर ।

( रत्नावली ताहाई करिलेन )

वाज्रवा—देवि ! यथार्थई आपनि 'देवी' शब्द ग्रहण करिग्राहेन ।

( वासवदत्ता रत्नावलीके आलिङ्गन करिग्रा 'देवी' शब्देर द्वारा रत्नावलीके

सम्मानिता करिलेन )

वाज्रवा—एथन परिश्रम सकल हईल ।

योगक—महाराज ! बपुन आपनार आर कि प्रिय कार्या माधन करिब ?

राजा—ईहार पर कि आरओ प्रियकार्या करिबार आछे ! येहेतु—

राजा विक्रमबाहूके निजेर ठुला ( पदगौरवे ) करिग्रा लईग्राहि । पृथिवीर सारभूता  
सकलभुवनप्राप्तिर ( मार्कटोम-पदप्राप्तिर ) एकमात्र कारण ई सागरिकाके प्रियारूपे  
पहिराहि । भगिनीलाभे देवी वासवदत्ता श्रीधिलाभ करिग्राहेन । कोशल राजा  
जय करा हईग्राछे ; आर आपनार मत्त अमात्राज्येष्ठ शक्तिते एमन कि जिनिब नई  
बाहा आनि आकाङ्क्षा करिते पारि ? ॥२३॥

तथापि—ईहई हटक,—

( उरतवाका )

ईह अतिमउत्तरप वृष्टिपात करिग्रा पृथिवीके शत्रुपूर्ण ककन । विप्राज्येष्ठगण यथाविधि

বজ্রের দ্বারা দেবতাগণের ঐতিবিধান করুন। সাধুবাঙ্গীগণের সংসর্গ হৃৎযুক্তিকরতঃ  
কলান্তহায়ী হউক ; এবং দুর্জয় বাঙ্গীগণের বজ্রতুলা কঠোর দুর্জয় কর্ণবাক্য নিঃশেষরূপে  
প্রশমিত হউক ॥২২॥

( সকলে নিষ্ক্রান্ত )

ঐশ্বর্যজালিকনামে চতুর্থ অঙ্ক সমাপ্ত

॥ শ্রীহর্ষরত্ন রত্নাবলী-নাটিকা সমাপ্ত ॥

**Eng. Trans.** Vasubhuti—Princess, pay respectful reverence to Vāsavadattā.

(Ratnāvali does so)

Bābhavya—Madam, you justly possess the title of 'Queen'.

(Vāsavadattā embraces Ratnāvali and addresses her  
with the title of 'Queen').

Bābhavya—Now our troubles are crowned with success.

Yaugandha.—Your Majesty, what else can we perform to please you ?

King.—Is there anything else still to be performed for my delight ? Since—

Vikramabāhu has been made my own relation (lit : raised to a status equal to my own) ; beloved Sāgarikā, the quintessence of the world, the cause of universal sovereignty, has been obtained, and Queen ( Vāsavadattā ) rejoices to find a sister ( in her ), and the Kosalas are subdued. Moreover, when there are you the best of the ministers, what other object can there be in the world, for which I could entertain a wish ? 21.

Yet, let this alone be my prayer—

May Indra with plentiful showers render the earth bountiful of grain ; may the best of the Brāhmanas satisfy the gods (lit : heavenly beings) with due performance of sacrifices ; may

the extremely blissful association of the pious last until the end of the Kalpas ( Cycles ); and may the appalling and adamant blasphemers of the wicked be silenced for ever !!! 22.

(All exeunt)

[Here ends the Fourth Act entitled "The Conjuror."]

**Here ends the Minor Drama Ratnavali Natika  
composed by Lord Shri Harsha Deva.**

॥ शुभमस्तु ॥





# RATNAVALI

## ACT IV

### Notes

The action of Act IV takes place in the Royal Palace of Vatsa. The Act is based upon the workings of विमर्श ( अवमर्श ) सन्धि and निर्वहण सन्धि ; since in the Nāṭikā, अवमर्शसन्धि is very brief. (See Critical Remarks and Appendix ). Here in the Interlude, Susangatā entering in a dejected mood relates the deplorable fate of Sāgarikā who, after the incident related in Act III, has been taken to some unknown destination by the enraged Queen with a rumour that she has been sent to Ujjayini, the capital of the kingdom of Vāsavadattā's father. Susangatā carries out the request of Sāgarikā who handed over her jewel-necklace ( Ratnāvali ) to be given to some worthy Brāhmaṇa when she was going to meet some terrible fate. This Jewel-necklace being handed over to Vasantaka is worn by him at the request of the King himself. It becomes a sort of help for the the Simhalese minister Vasubhūti to recognize the Princess Ratnavali.

P. 317. लज्जालुके—सम्बोधन of लज्जालुका । लसञ् + बालुच् ( शीलार्थे )  
+ क ( स्वार्ये ) + टाप् स्त्रियाम् ।

सौम्यदर्शने—सम्बोधन of सौम्यदर्शना । सौम्यं दर्शनं यस्याः ( बहु ) सा । सौम्य  
means 'beautiful.'—'सौम्यो ज्ञेयस्त्रिष्वनुये मनीर्ज्ञे सोमदैवते'—मेदिनी ।

उदारशीले—Of magnanimous character ; उदारं शीलं यस्याः ( बहु )  
सा । "उदारो दातृमहतीः"—अमरः । "शीले स्वभावे सहृते"—अमरः ।

P. 318. N.B. अत्याहितम्—A great calamity. अतीव आघातयते अ मग्नसि

(what puts excessive strain on the mind ) इति अति - आ + धा + क्त कर्कषि । “अव्याहितं महाभीतिः कर्म्म जीवनपेक्षि च”—अमरः । जीवनपेक्षि कर्म्म means “the deed that carries risk of life.” अव्याहितम् is adjectively used to किमपि ।

तपस्विनी—Deserving compassion i. e., poor, wretched.

अर्धंश्वर—भावे ॐश्वरः ; श्वरः अर्धम् ( एकदेशीतत् ) by the rule “अर्धं नपुंसकम्” । श्वरि becomes श्वर—“श्वराङ्गाङाः पुंसि” । अर्धं = exact half.

P. 319. अतिनिर्द्वेषम्—Very carefully ; निर् ( नास्ति ) वृणा यस्मिन् यथा स्यात् तथा ( बहु ) ; अतिशयेन निर्द्वेषम् ( प्रादितम् ) । वृणा means कथना according to अमरः ।

P. 322. महाभिजनसमुत्पन्ना—महान् अभिजनः ( कर्म्मधा ) तस्मिन् समुत्पन्ना ( ॐश्वर ) तथा । अभिजन means ‘family.’ “अभिजनः कुले कुलध्वजे जन्मभूत्याम्”—हेमचन्द्रः ।

Pp. 324-25. Shloka 1. In this stanza the King means to say that the angry Queen was not to be pacified by any means so long as she maintained her pent-up anger ; but as soon as she gave vent to her feelings by weeping, her anger abated. Outward expression lessens ( to a great extent ) the tyranny of unexpressed feelings. Cf. : “पूरीत्पौडं तडागस्य परीबाहः प्रतिक्रिया । शोकबीजं च हृदयं प्रलापैरेव धार्यते”—उत्तरचरिते III. 1.

सव्याजैः—Full of pretexts (excuses). व्याजैः सह विद्यमानाः ( बहु ) तैः । व्याज means pretext—“व्याजोऽपदेशो लक्ष्यं च”—अमरः ।

N. B. In order to create confidence in the mind of the Queen regarding the faithful nature of his love, the King has to swear to her with a play of tricks that he is not in love with any other woman.

चित्तानुवृत्त्या—करणे श्या ; चित्तस्य अनुवृत्तिः ( ईष्टीतत् ) तथा । अनुवृत्ति  
means अनुगमन i. e., humouring.

प्रत्यासत्तिम्—Proximity, nearness ; hence favourable disposition. प्रति - आ + सद + क्तिन् ।

N. B. The Queen's anger was pacified by itself, when she eased her suppressed feelings by means of weeping.

The metre is शार्दूलविक्रीडितम् । The figure of speech is समाधिः, as the effect ( pacification of anger ) has been produced by some other cause, that is, weeping, swearing etc.

"समाधिः सुकरं कार्यं कारयान्तरयोगतः" काः प्रः १०।१२५

**Ch. of voice**—...उपागतया.....देव्या ( प्रत्यासत्तिरुपगता देव्या)...रुदती सा कौपम् अपनौतवती ॥१॥

P. 325. Shloka 2. अश्वीजगर्भं etc.—अश्वसि जायते इति ( उपपदतत् ) तस्य गर्भः ( ईष्टीतत् ) तदन् सुकुमारा ( उपमानकर्षधा ) तादृशी तनुः यस्याः ( बहु ) सा । अश्वीज means पद्म ।

प्रथमरागचने—Adj. to कण्ठग्रहे । Deep with 'first love. प्रथमः रागः ( कर्षधा ) तद्वत् चनः ( उपमानकर्षधा ) तस्मिन् । रञ्ज् + चञ् = रागः, love.

कण्ठग्रहे—Embrace. कण्ठस्य ग्रहः ( ईष्टीतत् ) तस्मिन् ।

विलीय—Melting.

N. B. The King means to say that his beloved Sāgarikā, being embraced with the warmth of first love, has, as it were, melted away and has found her way to his heart through the space made by the arrows of Cupid, that is, he is in a distracted condition owing to his heart being in a lovelorn condition without Sāgarikā.

सद्यःपतन्मदनमार्गं etc.—करणे श्या । सद्यः पतन्तः ( सुपसृपा ) मदनस्य मार्गं ( ईष्टीतत् ) सद्यः पतन्तः मदनमार्गं ( कर्षधा ) तेषां रथाधि ( ईष्टीतत् )

तेषां मार्गाः ( दृष्टीतत् ) तैः । मार्गश्च means "arrow"—"कलशमार्गशराः"—  
अमरः ।

The metre is वसन्ततिलकम् । The figure of speech is उत्प्रेक्षा ।

**Ch. of voice**—...तन्वा.....अमुया...मन्यते.....प्रियतमया.....प्रविष्टया  
( भुयते or, हृदयं प्रविष्टम् ) ॥२॥

विश्रामस्थानम्—विश्रामस्य स्थानम् ( दृष्टीतम् ) ; the form विश्राम is  
erroneous according to Pānini. The proper form is विश्रम ।  
The unjustifiability of the form is referred to in काशिका—"सूत्र्य-  
विश्रामभूमिरित्येवमादिकं प्रयोगम् अन्वयमेव मन्यते इति" ।

निर्भरोत् etc.—निर् निर्गन्धेय भरः यस्य सा ( बहु ) निर्भरा उत्कण्ठा  
( कर्माधा ) तेन परिचासः ( श्यातत् ) तम् । परि - च्छ + क्त = परिचासः, ema-  
ciated ; cf. "एवमुत्सूकोऽपि प्रियदर्शनी देवः"—Shākuntala, VI.

P. 329. Sl. 3. अदक्षिणम्—Not generous. न दक्षिणः ( नञ्त्तत् ) तम् ।  
"दक्षिणे सरलोदारो"—अमरः ।

N. B. The King says so because he could not yet follow  
Sāgarikā to her fate, in spite of his hearing that something  
calamitous has happened to his beloved.

मृषिताः—Deprived ; मुष् ( to steal ) + कर्माणि क्त । Conj. मुष्णाति  
etc. ( क्तादि ) ।

The metre is वसन्ततिलक । The figure of speech is दीपक  
mingled with काव्यलिङ्ग ।

P. 330. निरनुरोधिता—The state of being in want of regard.  
निर् - अणु + रुध् + चिनि स्त्रियामीप् = निरनुरोधिनी, तस्याः भावः इति निरनुरोधिनी  
+ तल् ( भावे ) + टाप् स्त्रियाम् ।

Sl. 4. In this shloka the King observing the jewel-  
necklace offered by Vidushaka, means to say that the necklace

is of the same deplorable fate as his own body. The King had the embrace of Sāgarikā and lost her at last. Similarly the necklace which Sāgarikā used to wear in her neck was separated from the touch of her body. In this respect the necklace and the body of the King being of the same fate, the King is getting much consolation from the necklace of his beloved, as one of the two ill-fated friends consoles the other.

कण्ठाग्रे वम्—Embrace in the neck. कण्ठस्य आग्रे वः ( इष्टीत् ) तम् ।  
आ - श्लिष् + वञ् = आग्रे वः, embrace.

तुल्यावस्था—Adj. to सखी । तुल्या अवस्था यस्याः ( वङ् ) सा ।

आन्वास्यते—Is consoled ; आ - श्वास् + शिच् + लट् ते कर्म्मणि ।

The metre is अनुष्टुप् and the figure of speech is उपमा ।

**Ch. of voice**—.....प्रथष्टा इयं तुल्यावस्थां सखीनिव इमां तनम्  
आन्वासयति ॥४॥

वृत्तिम् etc.—Will have patience. वृत्ति means patience—“वृत्ति-  
र्योगान्तरे धैर्ये धारणाध्वरतुष्टिबु”—विश्वः ।

P. 334. अहीनिः—अपवर्गे तृतीया ।

अनेककरि etc.—Adj. बलसमूहिन । न एकम् अनेकम् । करिणश्च तुरगाश्च  
पत्तयश्च इति करितुरगपति ( समाह्वयद्वन्द्वः ) by the rule “द्वन्द्वश्च प्राणितूर्या-  
सेनाह्वयनाम्” इति क्लीबलिङ्ग कवचनम् । अनेकं करितुरगपति ( कर्म्मणा ) तेन दुर्निवारः  
( श्यातत् ) तेन ।

अवष्टभ्य—Besieging. अव - लब्ध् + ल्यप् । Conj. आभ्राति etc.  
( क्रादि ) ।

समावासयितुम्—To encamp. सम् - अव + आस् ( to sit ) + शिच् + तुम् ।

हासिकप्रायम्—Adj. to आत्मसौख्यम् । हासिनां समूहः इति हासिकम्  
हासी + ठक् by the rule “अचिन्तहासिवेनीठक्” । प्रायिण हासिकम् ( श्यातत् ) or

कालिकं प्रायः यस्मिन् ( बहु ) । प्र - अय् (to go) + चञ् = प्रायः full of. “प्रायो मरणानश्ने सत्यो बाहुल्यतुल्ययोः”—मेदिनी ।

मञ्जीकृतवान्—Made ready. सञ्ज - चि + कृ + क्तवत् ।

Pp. 334-35. Sl. 5. In this shloka Vijayavarman describes how Rumanvān the general of the King of Vatsa met the adversary—the King of Kosala who came to fight with a large army of elephants.

अभिमुखः—अभिगतं मुखं यस्य ( बहु ) सः ।

दिग्बिभागान्—दिशां विभागाः ( ६ष्टीतत् ) तान् ।

बिम्बं न—The large array of the big elephants of dark colour presented a view of the Vindhya ranges.

हिरदपति etc.—हौ रदौ येषां ( बहु ) ते हिरदाः । तेषां पतयः ( ६ष्टीतत् ) तेषां घटाः ( ६ष्टीतत् ) तासां आ सम्यक् पीडा यस्मिन् ( बहु ) तादृशः बन्धः ( कर्मधा ) तेन । बन्ध means सन्निवेश । श्या करण । The alt. reading is विपपतिप्रतना etc.

ममदगज etc.—Adj. to रुमण्वान् । मदेन सह विद्यमानाः ( बहु ) तादृशाः गजाः ( कर्मधा ) तेषां घटाः ( ७ष्टीतत् ) तथा उत्पिष्टा ( श्यातत् ) तादृशी पतिः यस्य ( यङ् ) सः । पति means “Infantry,” पद् + त्तिन् ।

प्रत्युच्छत—Encountered. प्रति - इप् + लङ् दृ ।

वाञ्छित etc.—Adj. to रुमण्वान् । वाञ्छितस्य आभिः ( ६ष्टीतत् ) तेन द्विगुणितम् ( श्यातत् ) तादृशं रभसं यस्य ( बहु ) सः । हाथ्यां गुणितम् ( श्यातत् ) ।

N. B. Here वाञ्छिताभि means “The catching of the adversary King of Kosala on a hip by Rumanvān.” रभस means “speed.” “रभसं वेगवर्धयोः” ।

The metre is सङ्घरा । The figure of speech is उपमा ।

Ch. of voice.—...अभूयत्.....अभिमुखेन.....रुद्धता.....विमुञ्चता...  
—पत्तिना...प्रत्युच्छत.....रभसेन सः...रुमण्वान् ॥५॥

P. 335. Sl. 6. The description of the battle continues—the King of Kosala is killed by Rumanván.

अस्त्रव्यस्र—व्यसानि शिरस्त्राणि यैः ( बहु ) तानि व्यस्रशिरस्त्राणि, व्यस्रशिरस्त्राणि शस्त्राणि ( कर्मधा ) अस्त्राणि च व्यस्रशिरस्त्राणि च ( इन्द्रः ) तेषां कषणानि ( ङीतत् ) तैः । अस् ( to throw ) + ट्ठन् = अस्त्र, missiles which are thrown. वि-अस् ( to throw ) + क्त कर्मप्रि = व्यस्र thrown away. शिरासि वायन्त इति उपपदसमासे शिरस् + व + क = शिरस्त्रम्, helmet. कषण means “close contact (संघर्ष)” तृतीया करणे । The expression व्यस्र.....कषणैः is construed with क्त in कृत्तमाङ्ग । The construction is justified by the dictum “सापेक्षत्वेऽपि गमकत्वात् समासः ।”

कृत्तमाङ्ग—Adj. to आजिमुखे । उत्तमानि अङ्गानि ( कर्मधा ) कृतानि उत्तमाङ्गानि यस्मिन् ( बहु ) तस्मिन् । क्त = कृत् ( to cut ) + क्त कर्मणि । उत्तमाङ्ग means “head” ; cf. “सर्वेषु गावः पु शिरः प्रधानम् ।”

व्यूढास्त्रक् etc.—Adj. to आजिमुखे । असृजः सरित् ( ङीतत् ) व्यूढा असृज-सरित् यस्मिन् ( बहु ) तस्मिन् । वि-वृ + क्त = व्यूढ meaning विन्यस्त, विनृत । “व्यूढः संहतविन्यस्ते पृथुलेऽप्यभिधेयवत्”—मेदिनी । असृक् means “blood” used in neuter gender. Decline असृक्, असृजौ, असृज्नि etc.

स्वयत्प्रहरण—Adj. to आजिमुखे । स्वयन्ति प्रहरणानि यस्मिन् ( बहु ) तस्मिन् । प्रक्रियते अनेन इति प्र-हृ + ल्युट् करण = प्रहरणम्, weapon. “आयुधं तु प्रहरणम्”—अमरः ।

वर्ध्मद्वलद् etc.—Adj. to आजिमुखे । वर्ध्मन्थः उद्वलन् ( ङीतत् ) तादृशः वर्ध्मः यस्मिन् ( बहु ) तस्मिन् । उत्-वल् + शब्द = उद्वलन् issuing out.

आजिमुखे...At the commencement of the battle. आजिः मुखम् ( ङीतत् ) आजि means “battle.”—“अथाजिः स्त्री समभूमौ च संग्रामे” मेदिनी ।

The metre is शार्दूलविक्रीडित । The figure of speech is अनुदास ।

**Ch. of voice.** ...तम् कीशलपतिं .....रुमन्वान् मत्तद्विपश्यं हतवान् ॥६॥

P. 339. प्रह्वारव्रणित etc.—प्रह्वारेण व्रणितम् ( श्यातत् ) तादृशं हासिकम् ( कर्मणा ) प्रायेण प्रह्वारव्रणितहासिकम् ( श्यातत् ) or, बहु as before. व्रणः अस्य सञ्जातः इति व्रण + इतच् ( जातार्थे ) ।

P. 342. Sl. 7. इन्दुजालिन् etc.—इन्दुजालिके पिनङ्गम् ( औनीयत ) तादृशं नाम यस्य ( बहु ) तस्य । अपि-नङ् + क्त कर्मणि । अप of अपि is elided by the dictum “वष्टि भाग्विरहोपमवायोऽरुपसर्गयोः” ।

शम्बरस्य—It is the name of a demon who was a well-known conjuror. He stole away प्रद्युम्न, the son कृष्ण and कर्कशग्री from her lying-in-room by his magical power. The magical Black Art is also popularly called शम्बरी माया ।

P. 343. Sl. 8. In this shloka the magician vauntingly states the impossibilities which he can cause to happen by his tricks.

जलनः—Fire.

मध्याह्नं—अह्नः मध्यम् ( एकदेशीतत् ) तस्मिन् । It is in masculine gender by the rule “रावाङ्गाहः पुंसि ।”

अवष्टम्भः—Beginning. अव-स्तम्भ् + भञ् । “संरम्भारम्भयोः लभ्य” —हंसचन्द्रः ।

P. 346. Sl. 10. Here the magician by his miraculous power shows to the audience various gods, demi-gods etc., in the sky.

In this connection the stanzas from Karpuramanjari where Bhairavánanda speaks in laudation of his miraculous powers, may be cited.

P. 347. Sl. 11. In this shloka the King observes various deities seated in their aerial seats and celestial nymphs dancing.

रजनिकर etc.—With the digit of the moon on his crest. रज-



निकरस्य ( चन्द्रस्य ) कला ( इष्टीतत् ) सा शिखरम् ( शिरीभूषणं ) यस्य ( बहु ) सः ।  
“शिखास्त्रायीङ्गशिखरौ”—अमरः ।

दीर्भिः—With arms ; उपलक्षणे ऽद्या । Alt. form दीर्षभिः ; दीर्ष-  
शब्द—Decline—दीः दीषी दीषः etc. “भुजबाहू प्रवेष्टौ दी”रित्यमरः ।

दै त्यान्तकः—दै त्यानाम् अन्तकः ( इष्टीतत् ) । Hari.

मधनुरसि etc.—Adj. to दीर्भिः । धनुः च असिश्च गदा च चक्रश्च ( इन्द्रः )  
तानि एव चिह्नानि ( कर्मधा ) धनुरसिगदाचिह्नैः सह वर्णमानः ( बहु ) तैः ।

विदशपतिः—व्याधिकाः विराटस्तान् दश संख्या येषां ते विदशाः ( बहु ) by the  
rule “संख्ययान्ययासद्भाट्टाधिकसंख्याः संख्येयि” । समासान्त उच् by the rule  
“बहुव्रीहौ संख्येयि डजबहुगणात्” or विस्रः ( वाक्यकौमारयौवनानि ) दशाः येषां  
( बहु ) ते । The gods have not to undergo the fourth stage i. e.,  
जरा ( old age ). विदशानां पतिः ( इष्टीतत् ) । It means ‘Indra.’

चलचरण etc.—Adj. to दिवानामर्थः । चलाणि चरणानि ( कर्मधा ) तेषु  
रणान्तः ( अभीतत् ) तादृशाः नूपुराः यासां ( बहु ) ताः ।

The metre is स्रग्धरा ।

**Ch. of voice.**—एतेन ब्रह्मणा.....रजनिकरकलांशखरेण शङ्करेणानेन...  
...दै त्यान्तकेनामुना.....एतेन पिरावतस्येन विदशपतिना.....अमीभिः देवैः अन्यैः  
नृत्यन्ते.....एताभिः—नूपुराभिः दिव्यनारीभिः ॥११॥

P. 351. अनुभावः—Power ; भू + घञ् = भावः, अनुगतः भावः = अनुभावः  
( प्राप्तिः ) । “अनुभावः प्रभावः स्यात्”—अमरः ।

Sl. 12. Here Vasubhuti, the minister of Simhala describes  
his experiences of the Royal Palace of Vatsa, which in merit of  
its wealth and charm, has excelled the palace of his master,  
the King of Simhala.

आक्षिप्तः—Attracted, carried away ; आ- क्षिप् + क्त कर्मणि ।

जयकुक्षरेण—The triumphant elephants. जयदीतकः कुक्षरः

(शाकपार्थिवादिवन् सभासः) । Such elephant is otherwise called गन्धहस्तिन् which is characterized as

“यस्य गन्धं समादाय न तिष्ठन्ति प्रतिहिपाः ।

तं गन्धहस्तिनं प्राहुर्नृपतीनां शुभावहम् ।”

N. B. Vasubhuti was attracted by the imposing appearance of these elephants.

निर्व्यङ्ग्यन्—Closely observing ; निर्—वर्णि + शत । “निर्व्यङ्ग्यं तु निश्चयान् दर्शनालोकनेक्षणम्”—अमरः ।

वत्सभान्—Dear ; adj. to त्रगान् । दयितं वत्सभं प्रियम्”—अमरः ।

चित्तिभूताम्—Of the kings ; चित्ति—भू + क्तिप्, षष्ठी बहुवचन ।

गोष्ठीषु—Assembly. गावः ( वाचः ) अनेकाः तिष्ठन्ति अस्याम् इति गो—स्था + अजर्थे कः. ङोष् गोरादित्वात् । “गोष्ठी सभामेलापथीः”—मेदिनी ।

मद्योविभूत etc.—Adj. to अहम् । सिंहलानाम् ईशः ( ईशीतत् ) तस्य विभवः ( ईशीतत् ) सद्यः विभूतः ( सप्सपा ) मद्योविभूतः सिंहलशिविभवः येन ( बहु ) सः ।

कक्षाप्रदेश—In one part of a room. कक्षायाः प्रदेशः ( ईशीतत् ) तस्मिन् । “कक्षा प्रकीर्ण हर्षादिः”—अमरः ।

द्वारस्थान—By the porter ; द्वार तिष्ठति यः सः द्वार—स्था + क ।

ग्राम्यः—Rustic : ग्रामे भवः इति ग्राम + यत् ।

N. B. Here Vasubhuti relates how he being filled with wonder at the sight of the excellence of wealth of the Vatsa-King has been regarded as a man freshly coming from a village and totally ignorant about the city-life. Vasubhuti has an experience of the abundance of wealth of his master, but here in Udayana's palace, the super-abundance has bewildered him even to such an extent as to make him act like a rustic. A man coming fresh from village becomes surprised to the extreme at the grandeur of a town. This bewildered look of Vasubhuti leads the porter to take him for a rustic.

The metre is शार्दूलविक्रीडितम् । The figure of speech is उदात्त as the super-mundane grandeur has been described. “लौका-  
तिशयसम्पत्तिवर्णनोदात्तमुच्यते” सा: द: १०।२४

**Ch. of voice.**—आचितम्.....निर्व्वर्णयन्तम्.....हृतम्.....तिष्ठन्तम्...  
...विभवम् हा:स्थ: ग्रास्यं कृतवान् मान् ॥१२॥

Sl. 13. In this shloka Bābhavya, the chamberlain of Udayana, describes his being in a state of excessive joy which he feels at the prospect of seeing his master after a long time after the ship-wreck in which he was one of the victims. This joyful state also adds to the symptoms of his old age.

विद्वद्भिन्—Increase. वि - वृष् + क्तिन् । Obj. to प्रथयतितराम् ।

कम्पस्य—Tremor.

N. B. Old men tremble while walking.

प्रथयतितराम्—Redoubles. Nom. परितापः । प्रथ् + णिच् + लट् ति, then तरप् is added by the rule “द्विवचनविभज्योपपदे तरथीयमर्ना” with आम् (आम्) by the rule “किमेत्तिङव्ययवादाश्चद्रव्यप्रकर्षे” in the sense of excellence. The form in लुङ् is अपप्रथत् ।

साध्वसवशात्—Out of nervousness. साध्वसस्य वशः (इष्टीतत्) तस्यात् ।

अविस्पष्टा—Indistinct ; Adj. to दृष्टिम् । न विस्पष्टाम् ( नञ्त् )

तिरयति—Covers. तिरः करोतीति तिरस् + णिच् + क्त लट् ति ।

खलद्वर्णाम्—Adj. to वाणीम् । खलललः वर्णाः यस्यां ( बहु ) ताम् ।

With faltering syllables.

जडयतितराम्—Makes indistinct or inarticulate. अतिशयेन जडं करोतीति जड् + णिच् + लट् ति, then तरप् is added along with आम् in the sense of excellence.

N. B. Old men tremble, have short eye-sight and speak with faltering voice. The chamberlain is an old man. In

addition to these symptoms of old age, he, out of excessive joy, feels these faults doubled in him.

The metre is शिखरिणी ।

**Ch. of voice.**—विहङ्गिः प्रथ्यतेतराम्.....अविस्मृष्टा दृष्टिः तिर्यग्त—खलद-  
वर्णा वाणी जङ्गिततराम्.....परितीषेण क्रियते ॥१३॥

P. 356. सार्वभौमः—सर्वा भूमिः ( whole earth ) इति सर्वभूमिः । तस्याः  
ईश्वरः इति सर्वभूमि + अण् by the rule “तस्येश्वरः” = सार्वभौमः, a para-  
mount monarch.

सिंहलेश्वरस्य ..रत्नावली— “Ratnāvali was a daughter of the king  
of Ceylon. In our play we find that the name of the king  
was Vikramabāhu. But in the Mahāvamsa the celebrated  
Pāli chronicle of Ceylon, the king is named as Vijayabāhu.  
Vikramabāhu is mentioned there as being brother of रत्नावली  
and son of Vijayabāhu.” ( Notes on Ratnāvali by S. C.  
Vidyābhushan ) “Ratnāvali of our play represents Padmāvatī  
of the Kathāsarit-sāgara and Anupamā of दिव्यावदान” । ( Notes on  
Ratnāvali by S. C. Vidyābhushan )

N B. In the स्वप्नवासवदत्त of भास, the story appears to have  
been taken from बृहत्कथा almost as it is, but our present Drama  
owes greatly to the inventive genius of Shri Harsha.

P. 359. लावाणकेन वज्रिना—The fire that broke out in Lāvānaka,  
a border-district of the kingdom of Magadha (as given in कथा-  
सरित्सागर (Book III, Chapter II.)

P. 360. सम्बन्धलोपः etc.—Extinction of relationship.

N. B. The King of Ceylon is described as the maternal  
uncle of Vāsavadattī, the wife of Udayana. So the relation  
between these two Kings is very close. When the rumour was  
spread that Vāsavadattī had been burnt in a fire that broke  
out in Lāvānaka, Vikramabāhu, the King of Simhala, with a  
view to maintaining the previous intimate relation, agreed

to give his daughter Ratnāvali in marriage with Udayana, the King of Vatsa, but not before that, with the idea that it was not proper to cause any mental agony to his niece Visavadattā by inflicting a co-wife on her.

मन्दभागिनी—मन्दः भागः भाग्यम् ( कर्मधा ) = मन्दभागः, सः अस्याः अनीति  
मन्द - भाग + इनिः + स्त्रीयामीप् । भाग means "share", "fate."

दुरवगाह—Intricate, inscrutable. दुर् - अव + गाह् + खल् + टाप् ।

निदर्शनम्—Instance ; निदर्शने अनेन इति नि - दृश् + लृट् करणम् ।

Sl. 14. In this shloka a description of the fire that broke out through the tricks of the magician is given.

हेमशङ्खशिर्यम्—हेमः शङ्खाणि ( ढँहीतत् ) तेषां श्रोः ( ढँहीतत् ) ताम् ; golden tops.

N. B. The tapering flames on the palaces looked like their golden tops.

आदधानः—Assuming ; आ - धा + शानच् ; adj. to अग्निः ।

सान्दीयान etc.—Adj. to अग्निः । उद्यानानां दुमाः ( ढँहीतत् ) सान्दाः  
उद्यनदुमाः ( कर्मधा ) तेषाम् अग्नाणि ( ढँहीतत् ) तेषां स्लपनम् ( ढँहीतत् ) तेन  
पिपुनितः ( श्यातत् ) तादृशः अव्यन्ततीव्राभितापः यस्य ( बहु ) र्दः । अव्यन्तस्य तीव्रस्य  
( विशेषणयोः कर्मधा ) तादृशः अभितापः ( कर्मधा ) । पिपुन इव आचरति इति पिपुन  
+ णिच् + क्त ; "पिपुनः सूचकं खलं"—हेमचन्द्रः ।

स्लपन—Burning : स्ल + णिच् + ल्युट् । Alt. form स्लापनम् ।

क्रीडामहोन्नमम्—Artificial mountain ; क्रीडयाः महीध्रः ( ढँहीतत्, अश-  
चासादिवत् ) । महीं धरतीति मही - धृ + कः = महीध्र, mountain.

सजल etc.—Adj. to क्रीडामहोन्नमम् । जलिनं सङ्घं विद्यमानः ( बहु ) सजलः  
जलधरः ( कर्मधा ) तद्वत् श्यामलम् ( उपमानकर्मधा ) ।

N. B. The artificial mountain within the garden looked dark like a dark mass of clouds laden with water. on account of the columns of smoke enveloping it.

ग्रीवात् etc.—Adj. to अन्तःपुरे । ग्रीषण ( दाहण ) चार्तः ( श्यातत् ) तादृशः योषिज्जनः यस्मिन् ( बहु ) तत् । योषितां जनः ( दृष्टीतत् ) ; “स्त्री योषिद-  
वन्ता योषा”—अमरः । पुष् (to burn) + घञ् = ग्रीषः ।

The metre is सन्धरा । The figure of speech is उत्प्रेक्षा ।

**Ch. of voice.**—...आदधानेन...अभितापेन...कुर्वता...एतेन...जनेन  
...उत्थितेन...अग्निना ॥१४॥

P. 361. Sl. 15. देवीदाह etc.—देव्याः दाहः ( दृष्टीतत् ) तस्य प्रवादः  
( दृष्टीतत् ) ।

N. B. The reference is here to the incident when Yauga-  
dharīyana, the minister falsely spread the rumour that  
Vāsavadattī had been burnt to death in a fire that broke out  
in Līvānaka. This was done only with a view to bringing  
about the desired marriage of पद्मावती with उदयन in कथामरिन्मागर  
and स्वप्रवासवदत्त, and of रत्नावली with उदयन in the present drama.

करिष्यान्नव . उत्थितः— Here the King in bewilderment was under  
the impression that Vāsavadattī was within the palace en-  
circled with fire, though the Queen was sitting by the King.  
( अयं ! कथमिति मम सात् पादस्थायि देवी नोपलक्षिता । )

N. B. This incident of magical fire breaking out in the  
palace is an ingenious invention of the poet, by which the  
final union between the hero and the heroine was brought  
about. (See, Critical remarks, Act IV).

P. 365 पतङ्गव्रत्तिः—The behaviour of the moth. N. B. Moths  
rush head-long towards the fire merely to be burnt off.

Sl. 16. धुमानवन्धस्—Continuation of smoke. धनु-बन्ध् + घञ् =  
अनुबन्धः ।

विरहहृतभुजा—अनुक्ते कर्त्तरि or करणे श्या ; हृतं ( offerings ) भुङ्क्ते यः  
इति हृत-भुञ् + क्तिप् । विरह एव हृतभुक् ( रूपककर्षणा, मयूरव्यंसगादि ) ।

प्रलयदहन etc.—प्रलयस्य ( dissolution ) दहनः ( दृष्टीतत् ) तस्य भावः  
( दृष्टीतत् ) तेन । करणे श्या ।

N. B. The King means to say that the fire with its destructive flames will not be able to do anything, to him, as he has not been destroyed by the fire of separation which is far more destructive than the fire burning the palace.

Thn metre is मालिनी and the figure of speech is रूपक । In the construction the fire of separation is meant to be described as superior to the fire burning the palace, which is उपमान ; hence the व्यतिरेकालङ्कारभ्रजि prevails here.

**Ch. of voice.**—विरम्यतां विरम्यतां मुच्यतां धूमानुबन्धः प्रकथ्यते.....चक्र-  
बालम्...विरहदुःखमुक्त्वा मां...दग्धवान्...त्वया किं क्रियते ॥१६॥

मार्गोपदेशकः—मार्गस्य उपदेशकः ( ६हीतत् ) । Now the objection may arise as to the validity of षष्ठीसमास with उपदेशक which ends in चक, as the prohibition by rule “न हजकाभ्यां कर्त्तरि” prevails. So षष्ठीसमास is not allowed with words ending in हच् and चक in कर्त्तृवाच्य । But as the सूत्रकार himself uses the words of such description in the षष्ठीसमास in his सूत्र “ननिकर्त्तुः प्रकृतिः” and “तत्प्रयोजको हेतुश्च”—words compounded with कर्त्तृ and प्रयोजक, the prohibition of the rule “न हजकाभ्यां कर्त्तरि” is not universal ; शिषे-  
षष्ठीसमास is not prohibited ; only कर्त्तृषष्ठीसमास are debarred by the rule.

P. 366. भरतकुलम्—According to कथासरित्सागर, Udayana is descended from the line of the Pándavas.

Arjuna

Abhimanyu

Parikshit

Janamejaya

Shatánika

Sahasránika & Mrigávati

Udayana & Vāsavadattá.

संशयतुलाम्—In a doubtful i. e., dangerous position. संशयस्य तुला ( ६ष्टीतत् ) ताम् ।

P. 370. Sl. 17. Here the King finds Sāgarikā in chains and surrounded by fire.

निगडसंयता—Tied with chains. निगडिन संयता ( श्यातत् )

N. B. Sāgarikā, when detected by the Queen to be by the side of the King, was put in chains and was imprisoned in the innermost part of the harem and a false rumour was spread that she had been taken to Ujjayini, only to throw the King off her track.

The metre is पृथ्वी ।

**Ch. of voice.**—सहस्र बहलमेतं घृमीद्वमम्...चनेन चंयुकेन ज्वल्यते..... प्रचुरतेन ।...खल्यते...निगडसंयतया । नीयते भवती । चहमेवावलम्बे ॥१७॥

Sl. 18. धत्त्यति—दह् + लृट्, स्यति ।

N. B. The King means to say that as the touch of Sāgarikā is extremely cooling, fire cannot consume him.

लप्रः—लसृज् + क ।

**Ch. of voice.**—...लप्रेन...भवती...धत्त्यते हुताशनेन ।...सन्तापः...चनेन स्पर्शेन...क्रियते... ॥१८॥

उच्छ्रुसिताः—जीविताः । उत्-शस् + क कर्त्तरि ।

P. 371. Sl. 19. स्वप्ने मतिः etc.—The King cannot ascertain whether he was under dream-effects or magical power.

Comp : स्वप्ने नु माया नु मतिबन्धो नु etc.—Shākuntala VI. 10. Also —“किं नु सत्यमिदं स्वप्नः सा भूयो दृश्यते मया”—स्वप्नवासवदन ६।१७

N. B. In this connection the Jester appropriately says “भो ! मा सदेहं करेहि । इदंजालं व्योम्न एदं । भणिदं तेन दासीए पुत्तएण इदं-जालिण.....वेणिसदम्भीति” reminding the King about what the magician had said to the King when the latter asked the former



to postpone the performance, when the King was informed of the arrival of the Simhalese minister Vasubhuti.

P. 376. उदात्तवंश etc.—उदात्तः वंशः (कर्माधा) सः एव प्रभवः यस्य (वत्) सः ।  
उत्त - आ + दा + क्त = उदात्तः, high ; “उदात्तो दादमङ्गीर्हये च स्वरभिद्यपि”—  
प्रभवति यस्मात् इति प्र - भू + अप् अपादाने = प्रभवः, source, place of birth.  
“प्रभवी जलमूर्ते स्थाञ्जन्महिता पराक्रमे”—विश्वः । Or प्रभवः = birth. प्र - भू +  
अप् भावे ।

P. 379. दुर्जनीकृता—दुष्टः जनः (प्रादि) दुर्जनः । दुर्जन - च्चि + क्त + क्त कर्माणि ।

N. B. Vāsavadattā, having no scope of knowing Sāgarikā to be her sister, acted cruelly towards her. So Vāsavadattā lays the blame on the shoulder of Yaugandharāyana who without disclosing anything about Sāgarikā to the Queen, merely handed her over to the Queen as an ordinary girl. So she says “तेन जाणतेन वि न मे निर्वदिद” ।

प्रयाम् उपगतः—Reached its climax. प्रय् (to spread) + अ स्त्रियामाप् ।  
प्रया means प्रसिद्धि ।

N. B. Yaugandharāyana here means to say that he was at the root of the estrangement that took place between the King and the Queen owing to the King's excessive inclination towards Sāgarikā. In the present drama वियोग is mental ; but in the original and स्वप्नवासवदत्त, Vāsavadattā was by tricks concealed from the eyes of Udayana who was made to believe in the rumour of the Queen's being burnt in the fire, until his marriage with पद्मावती was performed.

अन्यकलत्र etc.—अन्यं कलत्रं ( कर्माधा ) तत्र संघटना ( श्यातत् ) तथा ।  
कलत्र here refers to Sāgarikā. “कलत्रं श्रीविभार्ययोः”—अमरः ।

जगत्स्वामित्व etc.—जगतः स्वामित्वम् ( ईष्टीतत् ) तस्य लाभः ( ईष्टीतत् ) ।

N. B. Here this refers to the attainment of Universal

Sovereignty by Udayana after his marriage with Ratnavali as it was prophesied by the Siddha previously.

Cf. “प्रच्छाद्य राजमहिषौ नृपतेर्हितायं  
कामं मया हतमिदं हितमित्यवेक्ष्य ।  
सिद्धेऽपि नाम मम कर्माणि पार्थिवोऽसौ  
किं वक्ष्यतीति हृदयं परिशुद्धितं मे ॥

स्वप्रवासवदत्तम्, Act VI. 15.

The metre is शार्दूलविक्रीडितम् ।

**Ch. of voice.**—उपगतेन...विश्रीगण महता ( भूयते ) or देवी...अभ्युप-  
गतवती... वियोगं महान्तम् । तथा...देव्या...प्रापितया ( भूयते ) or अहं ता देवी...  
प्रापितवान् ।...प्रीतिः करिष्यते अनेन जगत्स्वामित्वलाभन...शक्यते ॥१८॥

अत्यन्तस्मननीयेषु—अत्यन्तं माननीयाः ( सुसूपा ) तेषु । मन् + लिच् + अनीय  
विषयाधिकरणे औ ।

निरनुरोधवृत्ति—Adj. to स्वामिभक्तिव्रतम् । निर नास्ति अनुरोधः यस्यां ( बहु )  
सा । तादृशी वृत्तिः ( व्यवहारः ) यस्मिन् ( बहु ) तत् । Allowing no con-  
sideration of feeling. अनुरोध means ‘Humouring of feeling.’  
“अनुरोधोऽनुवर्त्तनम्”—असरः । वृत्ति means ‘conduct’, ‘behaviour’  
( व्यवहार ) ।

स्वामिभक्ति etc.—स्वामिनि भक्तिः ( औचित्यं ) तस्याः व्रतम् ( दृष्टीतत् ), the  
vow of loyal discharge of duty.

P. 387. Sl. 21. This shloka is included within the भरतवाक्य  
which forms the concluding portion of the drama, expressing  
general prosperity of the people and successful termination of  
the dramatic performance.

नीतः—It has two objects—(a) आत्मसमताम् ( indirect ) and  
(b) विक्रमबाहुः ( direct ).

**आत्मसमताम्**—To one's own rank, that is, by the marriage with Ratnávali, a closer relationship is established with Vikramabáhu, the King of Ceylon.

**सारम्**—Wealth. 'सारं तु द्विविधमव्यवहारिणः'—हेमः । अजडसिद्धि ।

**भुवन** etc.—एकः हेतुः ( कर्माधा ) by the rule "पूर्व्यकालैक etc." भुवनस्य प्राप्तिः ( ईष्टीतत् ) तस्याः एकहेतुः ( ईष्टीतत् ) । This refers to the paramount kingship attained by Udayana as foretold by the Siddha.

**कोसलाः जिताः**—Here कोसलाः means कोसलजनपद । Words indicating जनपदs are used in plural number and masculine gender. Kosala is identified with the country situated along the banks of Sarayu(or Gogra). उत्तरकोशल was to the north of Ayodhyá and श्रावस्ती was its capital, while दक्षिणकोशल, in the defiles of the Vindhyas, had कुशावती as its capital.

**अमात्यद्वयम्**—अमात्यः द्वयम् ( उपमितसमासः ) । द्वयम् is used here in the sense of श्रेष्ठतम् । Cf.—"सुप्रसन्नरूपदे व्याघ्रपुङ्गवर्षभकुञ्जराः । सिंहशार्दूल-नागादाः पुंसि श्रेष्ठार्थगीचराः"—अमरः ।

**यज्ञैः**—चतुर्थी by the rule "स्युः हेरीसितः" ।

**विधेयम्**—विध् ( तुदादि ) + याम् ( लिङ् ) ।

The metre is शार्दूलविक्रीडित ।

**Ch. of Voice**—नीतवान्...विक्रमबाहुम्...प्राप्तवान् इमान् सागरिकाम्..... हेतुं प्रियाम् । दिव्या प्रीतिः उपागता...जितवान् ( अहम् ) कोशलान् । Or कोशलैः जितैः ( भूयते ) ।...केन न भूयते...विधेयेन क्रियते स्युः हा ॥२१॥

P. 388. Sl. 22. This is a benedictory shloka customarily found in the end of a drama, breathing the spirit of general welfare and prosperity ( भरतवाक्य ) .

उर्वीम्—Earth. “सर्व्वसङ्गा वसुमती वसुधोर्व्वी वसुन्धरा”—अमरः ।

उद्दामसस्याम्—Adj. to उर्वीम् । Having luxuriant growth of crops. उद्दामं सस्यं यस्यां ( बहु ) ताम् । उत्-दम् + अङ् = उद्दामः, “उद्दामी वसुन्धरहिते स्वतन्त्रे च प्रचेतसि”—मेदिनी । Or उद्गतं दाम ( शङ्खलं ) यस्यात् ( बहु ) सः ।

वासवः—Indra.

त्रिविष्टपानाम्—Of the gods ; तृतीयं विष्टपं ( कर्मधा ) ।

N. B. Here the numeral त्रि has been used in the sense of पूरण i. e., तृतीय by the dictum “पूरणप्रत्ययस्तु द्वौ गतार्थत्वाच्च प्रयुज्यते” । विष्टप is otherwise spelt as पिष्टप—“पिष्टपो विष्टपोऽप्यस्त्री भुवनं च नपुंसकम्”—चामरमाला । विष्टप means स्वर्ग । “नभो विष्टपं द्वौ गौर्नोष्टृश्चापि सुरालयः”—रत्नमाला । त्रिविष्टपे भवाः इति त्रिविष्टप + अण् by the rule “तत्र भवः” ।

विदधतु—वि- धा + लोट् अन्तु ।

विधिवत्—According to the rules. विधि + वतिप्रत्ययः अर्हार्थे । By the rule “तदर्हः” ।

इष्टे—By Sacrifices ; यज् + क्तिन् भावे नपुंसके । करणे श्या ।

आकल्पान्तम्—Up to the end of cycle. कल्पस्य अन्तम् ( ईडीतत् ) कल्पान्तं यावत् आकल्पान्तम् ( अव्ययीभावः ) ।

कल्पलक्षणम् :—

“मासेन स्यादृहीरावः पौर्वा वर्षेण दैवतः ।

दैवे युगसङ्ख्ये द्वे ब्राह्मः कल्पौ तु तौ नृणाम्” ॥

One month of human span is equivalent to one day of the Pitris (Manes). One solar year of human beings is equivalent to one day of the gods. Two thousand Yugas of the gods are equivalent to one whole day and night of Brahman. And one day or one night of Brahman is called a कल्प = 4320 millions of human years.

समुपचित—Adj. to सङ्गमः । समुपचितं सखं यच्छिन् ( बहु ) सः । सम्-  
उप + चि + क्त = समुपचित, increased.

निःशेषम्—Adv. to निर् नास्ति शेषः यच्छिन् यथा स्यात् तथा ( बहु ) ।

पिशुनजन etc.—पिशुनाः जनाः ( कर्त्तृधा ) तेषां गीः ( षष्ठीतत् ) ताः । पिशुन  
means “wicked.” “पिशुनः खलसूचकौ”—अमरः ।

दुर्जयाः—Difficult to be put down. दुर्-जि + खल् ।

वज्रलेपाः—Adj. to पिशुनजनगिरः । वज्रस्य लेपः इव लेप यस्याः ( बहु )  
ताः । This a kind of hard cement difficult to be broken.

### Critical Remarks

Act IV of the Drama is the working of विमर्श and निर्वहण सन्धि together as the result of which the plot arrives at its final conclusion. In Act IV Śāgarikā and Vasantakā being detected by the Queen in the furtherance of the clandestine love-intrigue with the King, the former were taken captives in the presence of the King to his utter remorse ; and Śāgarikā was imprisoned by the Queen within the palace beyond the knowledge of all persons of the harem. A false rumour was circulated that Śāgarikā was being taken to Ujjayini. But subsequently all traces about the girl became lost in complete obscurity. This became an insurmountable difficulty in the way of the union of the hero and the heroine. The King gave up all hopes of regaining her. Here is the working of विमर्शसन्धि—

“यत्र मुख्याफलीपाय उद्भिन्नी गर्भतोऽधिकः ।

शापाद्यैः सान्तरायस्य स विमर्श इति श्रुतः” ॥ साः दः ६।७१-८०

Here the means of attaining the main result ( मुख्याफलीपाय ), viz., the union with Śāgarikā is intercepted by the undesirable

incident of the imprisonment and disappearance of the heroine. This निमर्शसन्धि is very short.

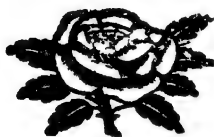
But the inventive genius of the poet ingeniously clarifies the situation by introducing the magician who with the secret direction of Yaugandharáyana produced an illusion of fire in the palace which caused an alarm in all, including Vāsavadattā who forgetting everything of the past, implored the King to save Sāgarikā whom she had imprisoned within the palace and whom she apprehended to be consumed in the fire ( एसा क्वु मए निग्गणाए इध निग्गडेण संज्जमिदा साअरिआ विवज्जदि । ता तं परिताअदु अज्जउत्ती ) The King got the opportunity and delivered her from the fire which was a false ( i. e., magical ) one. Vasubhuti, the Simhalese minister, who after being rescued from the shipwreck had thought Ratnāvali to be lost and who then joined the army of Rumanván in his expedition to Kosala, accidentally arrived at that very moment to see the Vatsa-King with a view to get consoled, and found Sāgarikā alive there. But for the introduction of the magician, the union would have been a haphazard one ; so the episode of the magician has brought about the successful termination of the plot. After the deliverance of Sāgarikā from the fire by the King, all the matters point to the successful end of the drama, and all diverging points scattered throughout the drama, point to the final end i. e., the union of the hero and the heroine. Here is the conclusion of the निर्वहणसन्धि which is defined as—

“बीजवन्तो मुखादधार् विप्रकीर्णा यथायथम् ।

एकार्धमुपनीयन्ते यत्र निर्वर्णं हि तत् ॥” साः दः ६।८०-८१

The concluding speech of यौगन्धरायण with the King discloses how all the incidents manipulated throughout the Drama merged into one point i. e., the union which is aimed at in the subject-matter of the Drama. In Act IV which

is the concluding one, all the incidents, specially the incident of the performance of the magic, have been so skillfully arranged and handled, that nothing appears to abnormal, improper, irrelevant or out of context. Appearance of Bābhavya and Vasubhuti two ship-wrecked persons in the court of the King is quite suited to the occasion, and natural. Wearing of the pearl-necklace by the Vidushaka which gave a clue to Vasubhuti for being hopeful of Sāgarika being alive, is a natural growth of the unhappy incident that befell Sagarika in Act III. This, together with the wonderful performance of the magician, gives a good and successful finishing touch to the theme of the Drama.



## APPENDIX A

### कथासरित्सागरे वत्सराजोत्पत्तिकथा

#### द्वितीयलम्बकस्य प्रथमस्तरङ्गः

अस्ति वत्स इति ख्याती देशो दर्पोपशान्तये ।

कौशाम्बी नाम तदास्ति मध्यभाग महापुरी ।

तस्यां राजा शतानीकः पाण्डवान्वयसम्भवः ।

जनमेजयपुत्रोऽभूत् पौत्रो राज्ञः परीक्षितः ॥६॥

अभिमन्युप्रपौत्रश्च यस्यादिपुरुषोऽर्जुनः ।

कलत्रं भूरभुक्तस्य राज्ञी विश्वामती तथा ।

ततस्तस्य सुता जज्ञे सहस्रानीकसंज्ञकः ।

अथासुरैः समं युद्धे प्राप्तं साहायकं चक्रे ।

• शक्रान्तिकं शतानीकः सह मातलिना ययौ ॥१५॥

अमरान्यमदंष्ट्रादीन् बहून् पश्यति वासवे ।

हत्वा तर्ब व मर्यामे प्राप स्रुतां स भूपति ॥१६॥

ततः शक्रः सुहृत्पुत्रं विपक्षविजयीत्सवे ।

स्वर्गं सहस्रानीकं तं निनाय प्रेष्य मातलिम् ॥१८॥

स तत्र मन्दने देवान् क्रीडतः कामिनीसखान् ।

दृष्ट्वा स्वीचितभार्याधीं राजा शोकमिवाविशत् ॥२०॥

विज्ञायैतमभिप्रायं तमुवाचाय वासवः ।

राजम्लानं विषादेन बाष्प्यं तव सेत्स्यति ॥२१॥

साप्यसुरा अयिष्यायां कृतवर्त्मनृपात्मजा ।

जाता सृगावती नाम सा ते भार्या भविष्यति ॥२८॥



ततश्च दिवसैस्त्रयं श्लाघनायमनिन्दिता ।  
 सत्सङ्गतिरिवाचारं पुत्रव्रतमस्त सा ॥६८॥  
 श्रीमानुदयनी नाम्ना राजा आसीत् महायशः ॥६९॥  
 हरिणार्खटके जातु भ्रात्र्यमुदयनीऽथ सः ।  
 शबरेण हठाक्रान्तमटव्यां सर्पमैच्छत ॥७०॥  
 उवाच मुच्यतामिष सर्पो महचनादिति ॥७१॥  
 श्रुत्येत्युदयनस्त्यागौ दत्त्वास्मै शबराय तम् ।  
 कटकं जननीदत्तं स तं सर्पममोचयत् ॥७२॥  
 गृहीतकटके जाते शबरे पुरतो गतिम् ।  
 कृत्वा स भुजगः प्रीतो जगादुदयनं तदा ॥७३॥  
 वमनमिरिति ख्यातो ज्येष्ठो भ्रातास्मि वासकेः ।  
 इमां वीणां गृह्णाण त्वं भक्तः संरक्षितास्त्वया ॥७४॥  
 ॥ इति कथासरित्सागरे कथामुखलम्बके प्रथमस्तरङ्गः ॥

### तृतीयस्तरङ्गः

ततः स वत्सराज्यञ्च प्राप्य पित्रा समर्पितम् ।  
 कौशाम्बावस्थितः सम्यक् शशासीदयनः प्रजाः ॥ १ ॥  
 यौगन्धरायणाद्येषु भरं विन्यस्य मन्त्रिषु ।  
 बभूव स शनैः राजा सुखेष्वेकान्ततत्परः ॥ २ ॥  
 सदा सिधेर्वै स्रगयां वीणां घोषवतीं च ताम् ।  
 अस्तीहोऽयिनी नाम नगरी भूषणं भुवः ।  
 यस्यां वसति विश्वं श्री महाकालवपुः स्वयम् ।  
 तस्यां महेंद्रवर्मास्थी राजाभूद् भूभृतां वरः ।  
 जयसेनाभिधानीऽस्य बभूव सदृशः सुतः ॥ ३ ॥  
 जयसेनस्य तस्याथ पुत्रीऽप्रतिमदीर्घलः ।  
 समुत्पन्नो महासेननामा वृषतिजुङ्गलः ॥ ४ ॥

सीऽथ राजा खराज्यं तत् पालयन् समचिन्तयत् ।  
 न मे खङ्गीनुकपीऽस्ति न च भार्या कुलीङ्गता ॥ ३५ ॥  
 इति सचिन्ता स नृपश्चण्डिकागृहभागमत् ।  
 तत्रातिष्ठन्निराहारी देवीमाराधयन्निश्चरम् ॥ ३६ ॥  
 उत्कृत्याथ स्वमांसानि होमकर्म्म स चाकरोत् ।  
 ततः प्रसन्ना साक्षात् सा देवी चण्डी तमभ्यधात् ॥ ३७ ॥  
 प्रीताब्धि ते गृहार्णवम् पुत्र खङ्गीतमं मम ।  
 एतत्प्रभावाच्छतूष्णमज्यम्भं भविष्यति ॥ ३८ ॥  
 अतीव चण्डं कर्म्मैह कृतं चैतद् यतस्त्वया ।  
 अतश्चण्डमहासेन इत्यारम्भा ते भविष्यति ॥ ४० ॥  
 स खङ्गी मत्तद्वत्सीन्दो नङ्गागिरिरिति प्रभो ।  
 हे तस्य रवे शक्रस्य कुलिशैरावणाविव ॥ ४२ ॥  
 अगाश्चण्डमहासेनी मृगयार्थं महाटवीम् ॥ ४३ ॥  
 अतिप्रमाणं तत्रैकं वराहं धीरमैष्यत ।  
 स वराहः शरैरस्य तीक्ष्णैरप्युक्ततम्रणः ।  
 आहत्य स्यन्दनं राज्ञः पलाय्य बिलमाविशत् ॥ ४५ ॥  
 तत्रस्थः कन्यकामेकामपश्यत् स्त्रीशतान्विताम् ।  
 का त्वं रोदिषि कस्याश्च पृष्टा तेनेति भूयता ।  
 सा तं प्रत्यब्रवीदेवं मन्मथाश्रानुवर्तिनी ॥ ४७ ॥  
 यी वराहः प्रविष्टोऽत्र स दैत्योऽङ्गारकाभिधः ।  
 अहं चैतस्य तनया नाम्नाङ्गारवती रूप ॥ ४९ ॥  
 राजापि लघुहस्तत्वात् करे तत्रैव तत्क्षणम् ।  
 तस्मिन् मर्म्भणि तं दैत्यं पृषत्केन जघान सः ॥ ५० ॥  
 तामाङ्गारवतीं राजा गृहीत्वोऽयिनीं ययौ ॥ ५१ ॥  
 परिणीतवतस्तस्य तत्र तां दैत्यकन्यकाम् ।  
 जाती हौ तनयी चण्डमहासेनस्य भूपतेः ॥ ५४ ॥

एकी भीपालकी नाम द्वितीयः पाणकस्तथा ।  
 ततस्तं भूपतिं स्वप्ने तुष्टीं वक्ति च वासवः ।  
 प्राप्स्यस्यन्नसदृशीं मत्प्रसादात् सुतामिति ॥ ७६ ॥  
 ततः कालिन् जातास्य राज्ञः कन्या तु तन्वाय ।  
 दत्ता मे वासवेनैषा तुष्टेनेति स भूपतिः ।  
 नाम्ना वासवदत्तां तां तनयामकरीषदा ॥ ७७ ॥  
 ॥ इति कथासरित्सागरे कथामुखलम्बके तृतीयलङ्कारः ॥

### चतुर्थस्तगङ्गः

( वासवदत्ताहरणोद्योगः )

इति सञ्चिन्ता संमन्त्रा स राजा मन्त्रिभिः सह ।  
 अकारयत् स्वसदृशं महान्तं यन्त्रकृत्स्निम् ॥ ४ ॥  
 तं चान्तर्वीरपुरुषैः कृत्वा ऋद्धैरधिष्ठितम् ।  
 विन्ध्याटव्यां स निदधे राजा यन्त्रमयं गजम् ॥ ५ ॥  
 तत्र तं चारपुरुषाः पश्यन्ति च विदूरतः ।  
 गजबन्धरं सासक्तवत्सराजोपजीविनः ॥ ६ ॥  
 ते च त्वरितमागत्य वत्सराजं व्यजिज्ञपन् ।  
 देव दृष्टी गजोऽस्माभिरैकी विन्ध्यावने भ्रमन् ॥ ७ ॥  
 प्रातश्च मन्त्रिवचनं श्रुत्वा गजदृष्टया ।  
 पुरस्कृत्यैव तांशारान् ययौ विन्ध्याटवीं प्रति ॥ १२ ॥  
 प्राप्य विन्ध्याटवीं तस्य गजस्य शोभशङ्कया ।  
 वत्सराजः स सैन्यानि दूरादेव न्यवारयत् ॥ १४ ॥  
 चारमावसहायस्तु क्रीणां घोषवतीं दधत् ।  
 निजव्यसन्नविस्तीर्णां तां विधेश मण्डाटवीम् ॥ १५ ॥

ततोऽकाशाय निर्गत्य तस्माद् यन्ममयाद् गजात् ।  
 वत्सेश्वरं तं संनद्धाः पुरुषाः पर्यग्वारयन् ॥ २० ॥  
 सङ्केतमिलितं यान्त्र्यैर्योधासैः सैनिकैः सह ।  
 निगुर्वत्सेश्वरं चण्डमहासैनान्तिकं च तम् ॥ २१ ॥  
 ततो वासवदत्तां तां सुतां तद्वैव भूपतिः ।  
 वत्सराजाय गान्धर्वशिष्याङ्गितोः समर्पयत् ॥ २२ ॥  
 तस्य दृष्ट्वा तु तां कन्यां वत्सराजस्य मानसम् ।  
 तथा स्त्रीहात्ममभवत्त यथा मनुमैश्वर ॥ २३ ॥  
 गत्वा वसन्तकसखस्ततो यौगन्धरायणः ।  
 उज्जयिन्यां महाकालश्मशानं प्राप स क्रमात् ॥ २४ ॥  
 तद्वैनं दर्शनमौती मित्रभावाय तत्क्षणम् ।  
 यौगन्धराख्यो वतवान् अभ्येत्य ब्रह्मराक्षसः ॥ २५ ॥  
 तेनोपदिष्टा युक्त्या ततो यौगन्धरायणः ।  
 न च्छकारात्मनः सद्यो रूपस्य परिवर्तनम् ॥ २६ ॥  
 अभूव तेन विकृतः कुञ्जो वृद्धश्च तत्क्षणात् ।  
 तथैव युक्त्या स तदा सिरानङ्गप्रयुद्धम् ।  
 चक्रे वसन्तकस्यापि रूपं दन्तुरदुष्मृत्तम् ॥ २७ ॥  
 ततो राजकुलहारमादौ प्रेष्य वसन्तकम् ।  
 विवेशोज्जयिनीं तां स तादृग् यौगन्धरायणः ॥ २८ ॥  
 स च तत्र गतो वृद्धं वत्सराजं ददर्श तम् ।  
 उन्मत्तवेषी विगलहाथी यौगन्धरायणः ॥ २९ ॥  
 चकार तस्मै संज्ञां च वत्सराजाय सोऽपि तम् ।  
 प्रत्यभिज्ञातवान् राजा वेषप्रच्छन्नमागतम् ॥ ३० ॥  
 ॥ इति कथासरित्सागरे कथामुखलम्बिके चतुर्थोऽध्यायः ॥

## पञ्चमस्तरङ्गः

( वासवदत्ताहरणम् )

अथ वासवदत्ता सा शनैर्वत्सिन्धवं प्रति ।  
 गाढं बबन्ध सङ्गावं पितृपञ्चपराङ्मुखी ॥१॥  
 ततो वत्सिशनिकटं पुनर्योगन्धरायणः ।  
 विवेशादर्शनं कृत्वा सर्वानन्यान् जनान् प्रति ॥२॥  
 वसन्तकसमन्धं च विजने तं व्यजिज्ञपत् ।  
 राजन् बद्धो भवांश्चण्डमहासिनेन मायया ॥३॥  
 सुतां च दत्त्वा संमान्य त्वामयं मीकमुनिच्छति ।  
 तदर्शनां स्वयं कृत्वा गच्छामस्तनयां वयम् ॥४॥  
 एवं ह्यस्य प्रतीकारो ह्यस्य विहितो भवेत् ।  
 अपौरुषकृतं लोके नैव स्याज्जाघवं च वः ॥५॥  
 अस्ति चैतेन दत्तास्यास्तनयायाः करेणुका ।  
 राज्ञा वासवदत्ताया नाम्ना भद्रवती नृप ॥६॥  
 सा चानुगन्तुं वेत्ति शक्या नान्येन दन्तिना ।  
 मुक्ता नङ्गागिरिं सीऽपि तां दृष्ट्वैव न युध्यते ॥७॥  
 तदारुह्य करेणुं ता सङ्ग वासवदत्तया ।  
 सायुधेनापयातव्यं नक्तं गुप्तमितत्त्वया ॥८॥  
 ततश्च वत्सराजोऽत्र वीणामादाय तां निजाम् ।  
 योगन्धरायणात् प्राप्तौ र्योगीः स्वसितबन्धनः ॥९॥  
 उपनीतप्रहरणः स्वैरं वासवदत्तया ।  
 करेणुकायामारीकृत् स तस्यां सबसन्तकः ॥१०॥  
 ततो वासवदत्तापि सङ्ग काञ्चनमाश्रया ।  
 सञ्ज्ञा रक्षसादिपिञ्जा तस्यामिवावरीकृता ॥११॥

- अथीञ्जयिण्या निरगात् स कृत्तिपकपञ्चमः ।  
 वत्सेशी निशि ससेभभिन्नप्राकारवत्सर्गना ॥२३॥  
 तत्स्थानरक्षिणौ वीरौ स्त्रीरं स हतवान् वृषः ।  
 वीरबाहुं तथा ताक्षभटं राजसुताङ्गुभौ ॥२४॥  
 ततः प्रतस्थे वेगेन स राजा दयितासम्भः ।  
 दृष्टः करेणकाकुदी दधत्याषादकौऽङ्गुशम् ॥२५॥  
 उञ्जयिण्यां च तौ दृष्टा हतौ प्राकाररक्षिणौ ।  
 राज्ञे न्यवेदयन् रात्रौ क्षुभिताः पुररक्षिणः ॥२६॥  
 सोऽप्यन्विष्य क्रमाञ्जलमहासेनः पलायितम् ।  
 हतवासवदत्तं तं वत्सराजमबुध्यत ॥२७॥  
 तत्पुत्रः पालकाख्योऽथ जातकीलाहली पुरे ।  
 अन्वधावत् स वत्सेशमधिकरुह्य नङ्गागिरिम् ॥२८॥  
 वत्सेशीऽपि तमायान्तं प्रथि बाणैरयोधयत् ।  
 नुङ्गागिरिः करेण तां दृष्टा न प्रजहार च ॥२९॥  
 ततः स पालकी भावा पयादित्य न्यवर्त्तत ।  
 गोपालकेन बाक्यज्ञः पितृकार्यानुरीधिना ॥३०॥  
 वत्सराजोऽपि विस्मयं गन्तुं प्रवहते ततः ।  
 प्रातः सेनापतिशाय्य रुमण्यान् प्रापदन्तिकम् ।  
 यौगन्धरायणेन प्राग् दूतं संप्रेष्य बोधितः ॥३४॥  
 तदर्थं च तमभ्यागादुञ्जयिण्या वणिक् तदा ।  
 यौगन्धरायणमुहत् स चागत्यान्नवीदिदम् ॥३७॥  
 देव चण्डमहासेनः प्रीतौ आमातरि त्वयि ।  
 प्रेषितश्च प्रतीहारसेनेह भवदन्तिकम् ॥४८॥  
 ॥ इति कथासरित्सागरे कथामुखलम्बके पञ्चमस्तोत्रः ॥

## पञ्चस्तरङ्गः

( वत्सराजस्य कौशल्यागमनम् )

अथ विम्यान्तरे तस्य वत्सराजस्य तिष्ठतः ।  
 पान्त्रं चण्डमहासेनप्रतीहारः समाययौ ॥१॥  
 स चागत्य प्रथम्येनं राजानमिदमब्रवीत् ।  
 राजा चण्डमहासेनस्तव सन्दिष्टवानिदम् ॥२॥  
 युक्तं वासवदत्ता यत् स्वयमेव त्वया कृता ।  
 तदर्थमेव हि मया त्वमानीत इहामभवः ॥३॥  
 तदिदानीमविधिना ममास्या दुहितुर्यथा ।  
 न विवाहो भवेद्राजन् प्रतीक्षेद्यास्तथा ममाक् ॥४॥  
 गीपालको हि न चिरादत्रैवेत्यति मत्सुतः ।  
 स चास्याः स्वसुरहाङ्गं यथाविधि विधास्यति ॥५॥  
 स प्रतस्थे ततो देव्या सङ्ग वासवदत्तया ।  
 स्वपूरीं प्रति राजेन्द्रः प्रातरेवापरेऽहनि ॥६॥  
 ददृश्यात्त पौरास्तं वत्सराजं बधूसखम् ।  
 प्रशान्तशोकाः शिखिनः सविद्युतमिवाण्डुदम् ॥७॥  
 अथ वासवदत्ताया भ्राता गीपालकोऽचिरात् ।  
 आययौ सङ्ग कृत्वा तौ प्रतीहारपुलिन्दकौ ॥८॥  
 ततो यथावद् बहते तस्या वत्सेन्द्ररस्य च ।  
 व्यथो गीपालकोऽन्येद्युक्ताद्वोदाङ्गमहोत्सवे ॥९॥  
 रतिवल्लीनवोद्भिन्नमिव पङ्कवसुज्ज्वलम् ।  
 पाणिं वासवदत्तायाः सीऽथ वत्सेन्द्रोऽप्यङ्गीत् ॥१०॥  
 गीपालकार्पितै रवै राज्ञां चोपायनैस्तदा ।  
 पूर्वकीर्तौ दधी सत्यां वत्सेशो राजराजताम् ॥११॥

निर्बर्तितविवाहौ तावादी लोकस्य चक्षुषि ।  
 वधूवरी विविशतुः पश्चात् स्वे वासवेश्मनि ॥२१॥  
 अथ सम्मानयामास पद्मवन्धादिना स्वयम् ।  
 निजीतम्बे वत्सराजी गोपालकपुलिन्दकौ ॥२२॥  
 राज्ञां संमाननार्थं च पौराणां च यथोचितम् ।  
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### लावाणकी नाम तृतीयो लम्बकः

#### प्रथमस्तरङ्गः

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### द्वितीयस्तरङ्गः

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### वृहत्कथामञ्जरी

कथासुखनामा द्वितीयो लम्बकः

प्रथमो गुच्छः

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 कौसुमसलिलक्षाने विहिते सरसि क्षणात् ।  
 सरीसृगदशाधीमान् कीदृङ् देवे पराङ्मुखे ॥ ४२ ॥  
 ततस्तानामिषधिया सुवर्णकुलसम्भवः ।  
 अङ्गार विकटः पत्नी मुग्धां दग्धविधेर्वशात् ॥ ४३ ॥  
 ततो यदृच्छया यातस्तां विलीक्य तथा स्थिताम् ।  
 निनाय करुणासिन्धुर्मुनिपुत्रस्तपीवनम् ॥ ५० ॥

सुतेवान्नासिता तत्र कृपया जमदग्निना ।  
 असूत तनयं कालि सेनान्वनिव पार्वती ॥५१॥  
 तस्याकाशभवा वाणी चकारीदयनाभिधाम् ;  
 निजवशशशाङ्कस्य भविष्यत्कवर्त्तिनः ॥५२॥  
 आश्रमे स मुनीन्द्रेण कृतचूडादिकस्ततः ।  
 वृद्धे बालकशशी सह मातुर्मनीरथैः ॥५३॥  
 विद्याकलाकलितधीर्युवा नयननन्दनः ।  
 सोऽपश्यन् सृगयासक्तो व्याधबद्धं भुजङ्गमम् ॥५४॥  
 स सर्पो मोचितस्तेन नागो भूत्वा कृताञ्जलिः ।  
 सख्यं विधाय पातालं निनाय तमुदारधौः ॥५५॥  
 पाताले प्रेमविनतस्तं वयस्यमपूजयत् ।  
 भगिनीं ललिताभिख्यां ददावुदयनाय सः ॥५६॥  
 तात्बालीस्रजमस्त्राणां वीणां घोषवतीमपि ।  
 अवाप्य राजतनयः फणौन्द्रात् स्वाश्रयं ययौ ॥५७॥  
 अतान्तरे स शबरः कौशाख्यां वलिजं ययौ ।  
 सहस्रानीकनामाङ्कमणिकङ्कणविक्रयौ ॥५८॥  
 आदाय रत्नकटकं स विभौतो महीभुजे ।  
 निवेद्य शबरीपितः प्रणम्य स ययौ वणिक् ॥५९॥  
 मृगावतीवियोगाग्निदह्यमानतनुर्वपः ।  
 तदाह्रवल्लीसङ्गस्रघाटं प्राप्य कङ्कणम् ॥६०॥  
 मुनिना पूजितस्तत्र दयितां विरहादिताम् ।  
 तेभ्यः हर्षविशीकाचलनयं चातनुद्युतिः ॥६१॥  
 अयं त्वत्ती नरपते मृगावत्यां यशीनिधिः ।  
 जातः श्रीमान् शुभो जिता धनस्रय श्रवापरः ॥६२॥  
 उक्तेति मुनिना दत्तं गृहीत्वोदयनं वृषः ।  
 प्रियासहायः स्वपुरीं प्रतस्थे मन्त्रिभिर्हृतः ॥६३॥

ततः प्रविश्य कौशाब्धीं तनयाय ददौ वृषः ।

पुत्रान् युगम्बरादीनां पीरराज्यमिया सह ॥१४२॥

यौगम्बरायणो मन्त्री रुमण्डान् बाहिनौपतिः ।

वसन्तकी नर्म्भसुहृद् राजसूनीरभूततः ॥१४४॥

॥ इति चेमेन्द्रविरचितातां बृहत्कथायां कथामुत्तलम्बके प्रथमी गुच्छः ॥

### द्वितीयो गुच्छः

चवान्तरे श्यारम्भं तं ज्ञात्वौज्जयिनौपतिः ।

चक्रं चण्डमहासेनस्तज्जयाय ततं मनः ॥४॥

कन्या वासवदत्तेयं तदयोर्गैव मुता मम ।

निसर्गशत्रुर्नाथ्यो मे मानी स च न याचते ॥५॥

पुत्री मे कुलसर्वस्वमियं गान्धर्व्वेदिनः ।

वीणायां श्रुतितत्त्वज्ञशिष्यतां तव वाञ्छति ॥१२॥

तदेह्यज्जयिनो देव प्रणयाद्बुद्धितुर्मम ।

इत्युक्त्वा प्रेषितो दूतः कौशाब्धीं त्वरितो ययौ ।

ततोदयनमासाद्य ययादिष्टं न्यवेदयत् ॥१४॥

वीणां वासवदत्तासौ ज्ञास्यत्यभ्येत्य मनुपरीम् ।

शिष्यो गुरुगृहं याति नहि शिष्यगृहं गुरुः ॥१५॥

चवान्तरे प्रतिवचो दूतादाकण्ठं निस्पृहम् ।

ध्वार्य्यण्डमहासेनः किमपि व्याकुलोऽभवत् ॥२१॥

व्याधैरम्भःकृतपदं कृत्वा मन्त्रं महागजम् ।

विन्ध्याटव्यां ससर्जांश्च स शैलमिव जङ्गमम् ॥२२॥

कूटकुञ्जरमालोक्य वीणामधुरगीतिभिः ।

स जिहृक्षुर्मुधा तस्थौ सेवाभिरिव दुर्ज्जनम् ॥३२॥

तस्मिन् चीषवतीव्यये योधाः कुञ्जरनिर्गताः ।

अभ्याययुः सुसंरम्भाः सह सातं जिहृक्षवः ॥४१॥



तच्छ्रुत्वा स्वयमेत्याह पुनरञ्जयिनीपतिः ।  
 वत्सेश्वरं समासाद्य स विवेश निजां पुरीम् ॥४४॥  
 इत्युक्त्वा तनयामथै न्यवेदयदमन्दधीः ।  
 वीणागीयकलाज्ञाने शिष्येयं भवतामिति ॥४५॥  
 तां ददर्श ततो राजा नीलनीरजश्रीचनान् ।  
 शृङ्गारमारुताधूतछाराञ्जलेहरीमिव ॥४६॥  
 अतान्तरं तथाभूतं कृत्वा वत्सनरेश्वरम् ।  
 संमन्त्र्य सेनापतिना सह पौरैश्च दुःखितः ॥४७॥  
 योगन्धरायणो धीमान् निर्धयौ योगकोविदः ।  
 व्रजन् विन्ध्याटवीं प्राप्य त्वरितस्तकमालिनीम् ।  
 तत्र योगेश्वरास्त्रिण मिवतां ब्रह्मरक्षसा ।  
 प्राप्य रूपपरावृत्तिं योगं लेभे महामतिः ॥४८॥  
 वसन्तः सोऽपि तेनैव नीतः क्षिप्रं विरूपताम् ।  
 बभूव विकटाकारी हन्यायतनमात्मनः ॥४९॥  
 योगन्धरायणः प्राप्य राजमार्गं खल्लदगतिः ।  
 गायन् हसन् पठन् धावन् भृत्यं जनमहासयन् ॥५०॥  
 कौतुकात्तत्र नारीभिर्नीतो गाम्भर्व्यशालिकाम् ।  
 कन्यागुरुं ददर्शय नृपं पुनरिवाञ्जुनम् ॥५१॥  
 वत्सेश्वरोऽपि संप्राप्य योगं योगन्धरायणात् ।  
 ददर्श मन्त्रसङ्केतविपरीतं वसन्तकम् ॥५२॥  
 अथ राजानमभ्येत्य स्वैरं योगन्धरायणः ।  
 विमुक्त्युपायं संमन्त्र्य योगं दत्त्वा ययौ पुनः ॥५३॥  
 भद्रां भद्रवतीं नाम करिषीं लक्ष्मणीचिताम् ।  
 आदायाबादकं कृत्वा दानैर्हस्तिपकं वशं ॥५४॥  
 वसन्तकेन सहितः सार्धं वासवदत्तया ।  
 तत्सख्या प्रेमविन्दासमुषा काञ्चनमालया ॥५५॥

निशि सर्व्यायधीपेती इत्वा नगररक्षिणः ।  
 यथी करेणुकावेगधृतहारतरङ्गितः ॥१३७॥  
 प्रयाते वत्सशृपती बभूवोज्ययिनौपतिः ।  
 मिलत्-समस्त-सुभट-व्रातकीलाङ्गलः पुरे ॥१३८॥  
 नङ्गगिरिं समाकृष्ट पालकः क्षुपितीऽथ तम् ।  
 पृष्ठतोऽभिससारैकस्तज्ज्ञात्वावन्तिपोऽब्रवीत् ॥१३९॥  
 कीपनः पालकः शूरो मान्धो वत्सेश्वरश्च नः ।  
 गच्छ गोपाल तदयुद्धं निवारय जवादिति ॥१४०॥  
 अवाभ्येति समादाय रत्नाश्ववरकुञ्जरान् ।  
 गोपालकस्तद्विवाहे विष्टर्ष्टोऽवन्तिभुमुजा ॥१४१॥  
 इति पान्थवण्णिग्वाक्च ज्ञात्वा राजा प्रियासखः ।  
 विस्तज्य दूतान् स्वपुरीं स्वसैन्याय व्यलम्बत ॥१४२॥  
 अथ गोपालके प्राप्ते प्रहरे च मञ्जीतसवे ।  
 विवाहवसुधां राजा देव्या सह समाविशत् ॥१४३॥

इति जेमिन्द्रविरचिते ऋत्तकथासारे कथामुखनामा द्वितीयो लम्बकः समाप्तः ।

## लावाणकनामा तृतीयो लम्बकः

### प्रथमो गुच्छः

ततः प्रियतमाकेलिबिलासरसतत्परः ।  
 शनैर्बभूव वत्सिहः प्रजाकार्ये पराङ्मुखः ॥१॥  
 कमलानमथाङ्गय निशि योगम्बरायणः ।  
 अचिन्तयत् प्रमुहितं मन्त्रिमूला हि सन्पदः ॥२॥  
 मगधाधिपतेः पुत्रीं यदि पद्मावतीं शृपः ।  
 प्राप्नोत्यन्तप्रयत्ने न तदीया नः सहायता ॥३॥

श्रुत्विति मन्त्रिवचनं सेनापतिरभाषत ।  
 चक्रवर्तिवधूः सा हि भाविनीति श्रुतं मया ॥१३॥  
 न हि वासवदत्तायां सक्तायास्मै महीभुजे ।  
 ददाति मगधाधीशो याचितीऽपि प्रियां सुताम् ॥१४॥  
 इत्याकर्णाब्रवीन्मन्त्री दग्धा देवीति कृत्विमम् ।  
 कृत्वा प्रयोगं सावश्यं लभ्यते मगधात्मजा ॥१५॥  
 मन्त्रयित्वेति विप्रश्च बभूवौ गन्धरायणः ।  
 गोपालमानिनायायु स्त्रपुरीं नृपसेवने ॥१६॥  
 कृत्वा विदितवृत्तान्तं तं नरेन्द्रहिंसे रतम् ।  
 कूटं वासवदत्तायाः दाहे निश्चयमाप्तवान् ॥१७॥  
 स लावाणकयात्रायां चक्रे भूपतिमुत्सुकम् ।  
 देवीं च को हि जानीते चरितं प्रौढमन्त्रिणाम् ॥१८॥  
 अथ तस्मिन् सृगन्ध्यायां क्रीडार्यं विपिनं गते ।  
 यौगन्धरायणीऽभ्येत्य सार्धं गोपालकादिभिः ॥१९॥  
 कृत्वा ज्ञातकथां देवीं प्राणैः पतुर्हि तैषिणीम् ।  
 गूढं वसन्तकीपितां निनाय मगधान् चणात् ॥२०॥  
 तेषु यातेषु मगधान् गोपालोऽपि रुमन्वता ।  
 स हि लावाणकं दग्ध्वा गूढमन्त्रधरोऽभवत् ॥२१॥  
 मन्त्री वृद्धहिजाकारः प्रविश्य मगधापतेः ।  
 कन्यकान्तःपुरं प्राङ् प्रौढैः पद्मावतीं शनैः ॥२२॥  
 राजपुत्री सुतेयं मे रुपिणी तनयोऽप्रायम् ।  
 अन्वेष्टुमस्या गच्छामि चिरविप्रीयितं पतिम् ॥२३॥  
 निश्चितेयं त्वयि मया सुतश्चार्यं प्रियंवदः ।  
 इतौक्ता प्रययौ मन्त्री तथेत्यभिहितस्तया ॥२४॥  
 अवन्तिकाभिधानां तां कृत्वा वीक्ष्य हिजन्मज्जाम् ।  
 मागधी देवतां मेनेरुपलावण्यराशिभिः ॥२५॥

अवान्तरे सृगम्रीङनिहती वत्सभूपतिः ।  
 देवीं लावाणके दग्धामशासीत् स्वसक्तकाम् ॥८६॥  
 स समान्नास्यमानोऽपि यवाद् गोपालकादिभिः ।  
 आससाद् धृतिं राजा नयहीन इव प्रियम् ॥८७॥  
 ग्रथीती मगधाधीशो दूतेनाभ्यर्थ्य भूभुजे ।  
 दातुं पद्मावतीमेच्छत् पार्व्वतीमिव शूलिने ॥८८॥  
 प्रियं प्राप्त्यति तां प्राप्य श्रुत्वेति सचिवान्नृपः ।  
 अमन्यत निजीहाहं विरहानलदुःसहः ॥८९॥  
 ततस्तुरगसेन्येन मागधीं प्राप्य भूपतिः ।  
 विवाहवसुधां भेंजे राजपुत्रा सङ्घोचिताम् ॥९०॥  
 अवन्तिकाविरचितां तिलकं मालिकां तथा ।  
 अस्त्रानां बीक्ष्य भूपाली वणंयित्वा धृतिं ययौ ॥९१॥  
 कथं जीवति मे देवी नान्धा वेत्ति तया विना ।  
 मालिकां तिलकं चेदमिति ध्यात्वा जहर्ष सः ॥९२॥  
 प्रविशद्भान्तःपुरं तत्र नववध्वापि सङ्गतः ।  
 न जनन्द खरन् कान्तां कामकेलिकुमुदतीम् ॥९३॥  
 ततः प्रणयवादिन्यः पद्मावत्या वशान्विताः ।  
 अवन्तिकांशुकच्छन्नयेनानु समाययौ ॥९४॥  
 गोपालान्तःपुरं प्राप्तां ततस्तां वत्सभूपतिः ।  
 वल्लभां स्वां परिज्ञाय मुनीह विरहाकुलः ॥९५॥  
 राजानं विह्वलं दृष्ट्वा देवीं चोरुन्मितां तथा ।  
 पापोऽस्मि कारणमिति प्राह यौगन्धरायणः ॥९६॥  
 अथाश्लुकणसन्दिग्धतारहारस्तनस्थली ।  
 उवाच देवी निःश्वासग्लपिताधरपल्लवा ॥९७॥  
 आर्य्यं पुत्रहृतायेषा तौर्णा गूढस्थितिर्मया ।  
 स्वस्वस्विदानीं त्यक्त्यामि वज्रौ दुःखालयां तनुम् ॥९८॥

श्रुत्वेति वचनं देव्याः सङ्गं गीपालकादिभिः ।

पद्मावती च राजा च मन्त्री च रुद्रदुः प्रथक् ॥१०७॥

चन्वीऽसि वत्ससृपते महेश्वर इवापरः ।

यस्य वासवदत्तेयं सतां हृदयवल्गभा ॥१०८॥

इत्याकाशभवा वाणी सती भावविशुद्धये ।

उच्चचार नृपतां च श्रुत्वाभूत् स मदाकुलः ॥१०९॥

इति जेमेन्द्रविरचिते ढङ्गत्कथासारे लावाणकलम्बके पद्मावतीविवाहः ।

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## APPENDIX B

### CRITICAL ANALYSIS

Like Aristotle, Sanskrit dramatists also always paid particular attention to a well-developed plot which is the essential element of a drama being successful and interesting. Characterization, though a necessary factor comes next in importance to the development of plot. Characterization mostly depends upon the arrangement of the incidents which bring about the circumstances that become helpful to the individuals in revealing their different traits of character. So in order to make a dramatic plot, a well-constituted organic whole, shorn of its unessential characteristics,—Sanskrit dramaturgy gives a detailed analysis of the technique of development of the plot.

Concerning the plot of a drama three technical terms are to be taken into consideration first, viz., **अर्थप्रकृति** (characteristic elements of the plot); **अवस्था** (stages of development of the plot) and **सन्धि** (junctures). These three constitute the different aspects of the plot which broadly takes two forms—**आधिकारिक** (the principal or the main plot) and **प्रासङ्गिक** (the subsidiary plot which may take the dimension of an episode or an incident). **अर्थप्रकृति** (characteristic elements of the plot) are five in number such as **बीज** (germ) **बिन्दु** (drop,

which again sets in activity the course of the drama which seems to be already interrupted), पताका (episode), प्रकरी (incident) and कार्य (denouement) which are all प्रयोजनसिद्धिहेतवः। बीज is the brief allusion of the circumstance which develops to its ultimate end. ( “अल्पमात्रं समुद्दिष्टं बहुधा यद् विसर्पति । फलस्य प्रथमो हेतुर्बीजं तदभिधीयते” —सा: द: ६।६५-६६ ) The brief soliloquy of यौगन्धरायण in Act I—“एवमेतत् कः सन्देहः...भीत एवास्मि भर्तुः” (Pp. 18-20) is called the बीज of रत्नावली, because this initial stage develops into the conclusion of the drama [“रत्नावल्यां वत्सराजस्य सागरिकाप्राप्तिहेतुरनुकूलदैवो यौगन्धरायणव्यापारो विष्णुभक्तौ न्यस्तं...यौगन्धरा...कः सन्देहः इत्यादिना.....स्वामिनो वृत्तिहेतो इत्यन्तेन”—दशरूपके १।१६ ] विन्दु is what bridges up the break caused by some digression. [ “अवान्तरार्थविच्छेदे विन्दुरन्धेदकारणम्” —सा: द: ६।६६ ] When at the end of Act I, the worship of Cupid was concluded, and Sāgarikā was going away, she heard the वैतालिक sing “उदयनस्येन्दोरिवोद्दीयते” (P. 59) and longed for seeing the King whom so long she took for Cupid in flesh and blood. This sets up the connection with what transpires in Act II. [ cf. —“रत्नावल्यामनङ्गज्ञापारिसमाप्तौ कथार्थविच्छेदे सति ‘उदयनस्येन्दोरिवोद्दीयते’ इति सागरिका श्रुत्वा ( सहर्षम् ) ‘कथं एषो सो उदयनश्चरिष्ये’ इत्यादिरवान्तरार्थहेतुः” —सा. द. ६ ] ‘There are also five elements of the plot (arthapra-kriti), which the theory not very accurately parallels with the five stages of the action.* The first is the germ (bija) whence

*The parallelism is faulty ; neither episode nor incident is necessary nor corresponds to prāptyāśā, and niyatāpti, nor garbha, nor vimarsha. Dhanika admits this in effect ; there is no episode in Ratnāvali.

springs the action, as in the Ratnávali from Yaṅgandharáyana's scheme to secure the princess for the king. The second, with change of metaphor, is the drop ( bindu ), which spreads out as oil on water ; the course of the drama, which has seemed to be interrupted, is again set in activity ; thus in the Ratnávali, when the festival of the god of love is over, the princess gives a decisive impulse to the motion of the drama by recognising in him, whom she deemed the god himself, the king for whom she was destined as a bride. The other three elements are the episode, the incident and the *denouement* ( *kárya* )."—Keith—Sanskrit Drama, P. 298. [See दशरूपक १।१७] पताका is an episode which contributes greatly to the development of the plot [“व्यापि प्रासङ्गिकं वृत्तं पताकैत्यभिधीयते”—सा: द: ६।६७ ]. In Ratnávali the concoction of the plot made by विद्रुषक and सुसङ्गता which extends to a great length (i.e., the whole of Act III) may be roughly called a पताका, though Prof. Keith does not admit it. प्रकरौ is an incident of small dimension, which can be illustrated by the introduction of the incident of the monkey and the Śīrikā ( “प्रासङ्गिकं प्रदर्शयत्यखरितं प्रकरौ मता”—सा: द: ६।६७ ) (Act II—Pp. 122-154). कार्य is the final unravelling of the plot (denouement). In रत्नावली, the final union of the hero and the heroine is the example of कार्य ।

The अवस्थाs or the stages of the development of the plot are five in number ; such as, आरम्भ, यत्न, प्राप्तगाथा, नियताति and फलान्गम । आरम्भ (Beginning) is the first stage in which the desire to attain the final end is indicated. ( “भवेदारम्भ औत्सुक्यं यत्पुत्रफलसिद्धये”—सा: द: ६।७१ ) । योगम्बरायण's anxiety to put Ratnávali in



the harem is the example of this stage—"रत्नावल्याःपुरनिवेशाय योगन्वरायणस्य चीत्सुखम्—साः दः ६ and दशरूपक १।२० । This stage is characterized by the चीज mentioned above. (Act I—Pp. 18-20) यत्न (Determined effort) is the second stage in which the hero and the heroine exert themselves for the quick achievement of the final result [ "प्रयत्नं फलवाप्तौ व्यापारीऽतिव्रतः"—सा. दः. ६।७२ and दशरूपक १।२० ] । In the रत्नावली, the heroine Sāgarikā exerts herself in quickly devising some means for having a sight of the King [ Cf. "यहा रत्नावल्याम्—तद्विषयं अस्ति अस्मी दंसखीवाचीति जघा तथा अलिङ्घ्य जघासमीहिदं करिष्यं—इत्यादिना प्रतिपादितः रत्नावल्याश्चिद्विषयनादिवत्स-राजसङ्गमोपायः"—साः दः ६।७२ and दशरूपक १।२०—Act II. Pp. 112-113.] This stage is characterized by बिन्दु that cements the break, and the प्रयत्न stage is due to that cementing. प्राप्तगाथा (Hope of union) is the third stage in which the hope of attaining the final end passes through an uncertain state due to advantages and disadvantages. In Act III of Ratnāvali when everything was arranged that Sāgarikā would meet the King under the disguise of the Queen, the King became hopeful. But Vāsavadattā's detection leaves the King in disappointment. [ "उपायापायश्चकृत्प्राप्तगाथां प्राप्तिः सन्धः"—"रत्नावल्यां तृतीयोऽङ्के वेशपरिवर्तनाभि-संस्थादः सङ्गमोपायात् वासवदत्तालक्षणापायश्चकृत् स च अनिर्दिष्टकालान्तसङ्गमो-फलप्राप्तिः प्राप्तगाथा"—साः दः ६।७२, दशरूपक १।२१—Act III. Pp. 233-245.] निश्चयप्राप्ति (Sure attainment) is the fourth stage in which the obstacle in the way of achievement of the final end is removed [ "अपायाभावतः प्राप्तिर्निश्चयमिति निश्चिता"—सा. दः ६।७२ ] In रत्नावली, the King made up his mind to attain the desired object

by pacifying Vāsavadattā who was the only obstacle. [Cf.—

“यथा रत्नावल्यां—राजा—“देवीप्रसादनं त्यक्त्वा नान्यमवोपायं पश्यामि इति देवी-  
लक्षणापायस्य निवारणान्नियतफलप्राप्तिः सूचिता”—सा. द. ६।७३ and विदू—“सामरिका  
दुक्करं जीविष्यति.....पश्यामि”—दशरूपक १।२१। Act III. Pp. 266-67.]

फलप्राप्त ( Attainment of the desired object ) is the fifth stage  
in which the final end is achieved when all unfavourable  
circumstances are removed through gradual unravelling of the  
plot in its different stages. [“सावस्था फलयोगः स्याद् यः समयफलोदयः”  
सा. द. ६।७३ ] In रत्नावली this stage is illustrated when the King  
finally obtained Ratnávali along with the paramount monarchy  
over the world ( cf.—“यथा—रत्नावल्यां रत्नावलीलाभश्चक्रवर्तित्वलक्षणफलान्तर-  
लाभसंज्ञितः”—सा. द. ६।७३ and दशरूपक १।२१ ]

“As action, when developed in full, as normally it is in  
the Nāṭaka, the most perfect of forms of drama, involves of  
necessity of five stages of development (avasthā); there must  
be as the beginning (ārambha) the desire to attain some end,  
which leads on to the determined effort (prayatna) to secure  
the object of desire ; this leads to the stage in which success  
is felt to be possible ( prāptyāśhī—prāptisambhava ) having  
regard to the means available and the obstacles in the way of  
achievement : then arrives the certainty of success (niyatāpti),  
if only some specific difficulty can be surmounted ; and  
finally the object is attained (phalāgama).....The Ratnávali,  
no less perfect an example of the minor type, the Nāṭikā,  
reveals to us the aims of the minister to secure the union of  
the heroine and the king ; a definite step to this end is taken

When the heroine decides to depict the face of Vatsa on the canvas ; in Act II the lovers are united for the moment, but subject to the risk of discovery by the queen ; then the king recognizes that his success in love depends on winning the queen's favour, which is successfully accomplished in the last act."—Keith, Sanskrit Drama. Pp. 297-98].

"Corresponding to these five gradual stages of development there are five Sandhis which set up connecting links of different incidents with the main action of the drama" ( "चत्वारिंशद्विधः सन्धिर्वाच्यते" सा. द. ६. ७५ ) । They are five in number, such as सुख, प्रतिमुख, गर्भ, विमर्ष and उपसंहृतिः । "Based on these parallel sets is a third division of the junctures (sandhi), which carry each of the stages of the action to its normal close. They are the opening (mukha), progression (prati-mukha), development (garbha), pause (vimarsha) and conclusion (nirvahana), corresponding clearly and closely with the stages set out above. Abhinavagupta ( Dhvanyālokalochana ) frankly treats the avasthās as sandhis...and distinguishes the arthaprakritis. Dasharupaka is responsible for the doctrine that each sandhi rests on an avasthā and an arthaprakriti, accepted in Pratīparudriya...In the Ratnāvali, the opening extends to that point in Act II, where Ratnāvali decides to depict the king as the only means of gazing on him whom she loves...the progression extends then to the close of the Act ; the development occupies Act III, while the pause due to the intervention of the queen, is brought to an end by

the mock fire of the palace in Act IV, and the remaining portion of that Act gives the conclusion.....But far more complex is the insistence on the subdivision of the five junctures into 64 members (12, 13, 12, 13 and 14 respectively). The distribution, however, has no real value.....when used, they should be essentially subservient to the sentiment which the piece seeks to create ; they should either treat the subject chosen, expand the plot, increase interest, produce surprise, represent the parties in action or conceal what should be concealed.....some must be included in any drama, since one without any would be like a man without limbs, and adroitly used, they may give merit to a mediocre subject-matter" (Nāṭyashāstra, Benares Edition, Chapter XXI, 53-56) —Keith, Sanskrit Drama, Pp. 298-300.

As regards the working of मुखसन्धि, see the Critical Remarks of Act I—Pp. 106-107. मुखसन्धि—has twelve aspects ( अङ्गः ) :—

(1) उपदेशः ( काव्यार्थस्य समुत्पत्तिः, बीजन्वासः, beginning )—e. g., एवमेतत् कः सन्देहः द्वीपादन्यस्यात् etc. (P. 18).

(2) परिकरः ( समुत्पत्त्यर्थकाङ्क्षं, elaboration of the plan )—e. g., अन्यथा कः.....स्य शक्तिं स्वामिनमभ्युदयाः (P. 18).

(3) परिन्वासः ( तन्निश्चयः ) e. g., प्रारम्भेऽभिन् स्वामिनः इति हेतौ etc. (P. 20).

(4) विलोभनम् ( गुणाख्यानम् )—e. g., विद्यान्तविद्यद्वयः etc. (P. 21) ; or अन्तापाक etc. (P. 59).

(5) युक्तिः ( अर्थानां सम्प्रसारणम् )—e. g., मयापि चेनां देवीइते...मिलितः (P. 18). Cf. दशरूपकः—“इत्यनेन सागरिकाया अन्तःपुरस्थाया बन्धुराजस्य सुखेन

दर्शनादिप्रयोजनावधारणात् बाधस्थितिर्ह्यस्मरामात्ययोः स्वनायकसमागमहेतु प्रयोजनत्वे-  
नावधारणात् युक्तिः” (I. 27).

(6) प्राप्तिः (सुखागमः) —e.g., राज्यं निर्जितशत्रु योग्यसचिवे etc. (P. 24) :  
or सागरिका—कथं अथं सो राजा.....(P. 59).

(7) समाधानम् (बीजस्यागमनम्) —e. g., ता पूषाणिमिताहं उवचरणाहिं मे  
उवणेहि.....ता अलखिदा पेक्खिअं ( Pp. 47-44).

(8) विधानम् (सुखदुःखकृतः अर्थः) —e. g., the speech of Śāgarikā  
at the first sight of the King near the red Ashoka tree ( कथं  
पेक्खिदी खेअ अणुअो कुमुमाउओ.....गमिअं (P. 56).

(9) परिभाषा (कुतूहलीनरा वाक् अहं ताविशः) —e. g., इह पञ्चकूलीकिदी ता  
अहं पि इमेहिं कुसुमेहिं...पूजइअं (P. 56).

(10) उद्वेगः (बीजार्थस्य प्ररोहः, गृध्रमेदनम्) —e. g., अस्मापाका इत्यादि  
उदयनखेन्द्रीरिवोदीकते इत्यन्तम् (P. 59), in the shloka अस्मापाकसमस्तभासि  
etc. Here Śāgarikā knows the King to be उदयन and grows  
love-sick.

(11) करणम् (प्रकृताद्यसमाश्रयः) —e. g. कथं अथं सो राजा उदचणी  
जअ अहं तादिण दिआ etc. (P. 59) ; or Acc. to दशरूपक—अमी दे कुसुमा-  
उह.....गमिअं (Pp. 56-57).

(12) भेदः (संज्ञतभेदनम्, प्रीतिसाधना) —e. g. कथं मंदभाइणीए मए  
पेक्खिदुं बि चिरं अ पारिदी अथं जणी ! (P. 60).

प्रतिमुखसन्धि—It begins in Act II along with its 13 elements  
( अङ्गस्य ). As regards प्रतिमुखसन्धि and its working, see the Critical  
Estimate of Act II (Pp. 217-219). The 13 अङ्गस्य of प्रतिमुख are :—

(1) विलासः (रत्यर्थेहा—Desire for enjoyment) e. g. हिअअ पसीद  
पसीद etc. (Act II—Pp. 112-113).

(2) परिहरणं ( इह[इह]नटाजुसरअम् ) —e. g. ता जअ तहा आलिहिअ अं

पेक्खिण्ण' (P. 113). अथवा दशरूपके—“सारिकावचनचित्रदर्शनाभ्यां सागरिकागुणराग-  
बीजस्य दृष्टनष्टस्य क्वासी क्वासी इत्यादिना वत्सरारजेनानुसरणात्” (P. 168)

(3) विधुतम् (Non-acceptance of a courtesy, कृतस्यानुनयस्यापरिग्रहः )  
—e. g. सहि अण्णेहि इमाइ' णलिणीपत्ताइ' (P. 120) दशरूपके—विधुतम् अरतिः  
—दुल्लह.....वरमेकं' (P. 120).

(4) तापनम् ( उपायादर्शनम् )—e. g. दुल्लहजणाणाराणी.....वरमेकं' ।  
(P. 120). दशरूपके शमः ( अरतेरुपशमः )—अनया लिखितोऽहमिति.....  
(P. 158).

(5) नल्लं ( परिहासवचः )—e. g. सुसङ्गता—सहि ! यच्च किदे तुमं आगदा.  
सो अणं दे पुरदी चिट्ठदि...णं चित्तफलअल्ल (Pp. 159-163).

(6) नल्लंयुतिः ( Satisfaction caused by joke.—परिहासजा धृतिः )—  
e. g. सुसङ्गता—सहि ! अदक्खिणा.....सागरिका—अइ सुसंगदे ! दाणिं नि  
(कौलिदु') ण विरमसि etc. (P. 172).

(8) विरोधः ( व्यसनप्राप्तिः )—e. g. भो वचल्ल ! पच्छादेहि चित्तफलअ' इमिणा.  
कअलीपसेण । एसा कलु देवीए...आअदा (P. 164). दशरूपके—निरोधनम्  
( हितरोधः )—राजा—विहं मूर्ख ! ...प्राप्ता कथमपि...भवता (P. 177).

(9) पय्यं पासनम् ( कृतस्यानुनयः )—e. g. विदूषकः—एसा कअलीवरं...गदा  
etc. (P. 144). अथवा दशरूपके—प्रसीदति ब्रूयाम्...(Pp. 183-184).

(10) पुणम् ( विशेषवचनम् )—e. g. राजा—( हसो गृहीत्वा स्पर्शं नाटयति )  
विदू—भो वचल्ल ! एसा अण्णा सिरौ...समासादिदा...कृष्णस्यतद्वचः (P. 172)

(11) वज्जम् ( प्रत्यक्षनिष्ठुरं वचः )—e. g. सुसङ्गता—ण केवलं देवी चित्तफलअ.  
...ता आअ गदुअ देवीए निवेदइल्ल' (Pp. 165-166).

(12) उपव्यासः ( प्रसादनम्—pacification )—e. g. सुसङ्गता—अण्ण ! अल्लं.  
संकाए...अट्ठिणीए पसादेण कौलिदं खेअ etc. (P. 167).

(13) वण'संहारः ( चातुर्वर्ण्यपिगमनं—पात्राणां सम्मेलनम् )—e. g. एसी उण.  
मे गअणी पसादी...अण्णहल्लं गेळिअ पसादेहि ण' (Pp. 167-172).

(14) प्रगमनम्—( उत्तरीतरवाक्यम् )—e. g. Conversation of the King, Jester, Susangatá and Ságariká in the plantain-bower. विदू—ओ वचस्य ! दिङ्मिषा बहुसि...किमु स्यात् (Pp. 149-159).

गर्भसन्धि—Its working begins in Act III. (Vide, Critical Estimate, Act III—Pp. 315-316 ). It has 13 elements ( अङ्गसु ) [12 Acc. to दशरूपक ] which minutely work within this Act. They are :—

(1) अभूताहरणम् (Suggestion by the use of clever words—व्याजाश्रयं वाक्यम् )—e. g. काञ्चनमाला—साधु रे—वसंतस्य साह...संधिविगगच्छिताए । (P. 220).

(2) मार्ग ( तत्त्वार्थकथनम् )—e. g. विदूषकः—जषदु जषदु पिषत्रचक्षी ! ओ वचस्य ! दिङ्मिषा बहुसि तुमं समीहितकञ्जसिद्धौए (P. 232).

(3) रूपम् (Remark with logical argument—वितर्कवत् वाक्यम् )—e. g. मनश्चलं प्रकृत्यैव दुर्लभ्यं च etc. (P. 227). दशरूपके—अहो कोऽपि...देव्या वासवदत्तया (Pp. 241-245).

(4) उदाहरणम् ( 'उत्कर्षयुक्त' वचनम्—A thoughtful speech ) e. g. वाणाः पञ्च मनीभवस्य etc. (P. 227) and दशरूपके—विदूषकः ( सङ्घर्षं ) ह्री ह्री ओ ! कीसन्वीरअलाङ्घेणावि...तक्केमि (P. 232).

(5) क्रमः ( भावतत्त्वोपलब्धिः—Knowledge of the feelings of another )—e. g. शीतांगुस्खसुत्पले...विन्वाधरे (P. 251). Here वासवदत्ता knows the feelings of the King towards Ságariká. दशरूपके—सञ्चिन्तामानामिः, राजा—उपस्थितप्रियसमागमस्यापि...तुहागमणं (P. 250)—इति वत्सराजस्य सागरिकामभिलषत एव भ्रान्तसागरिकामाभिः ।

(6) संयुक्तः ( Gift and satisfying words—सामदानार्थः )—e. g. राजा—साधु वयस्य ! इदं ते पारितोषिकम् ( इति हस्तादवतार्य कदकं ददाति (P. 233).

(7) अनुमानम् ( Inference—लिङ्गादूहः )—e. g. राजा—धिक् मूर्ख ! त्वत्कृत एवायमापतितोऽद्याकमनर्थकमः... .....अविषद्या' हि भवति.....तर्ह्ये मि (Pp. 262-266).

(8) प्रार्थना ( रतिहर्षोत्सवानां प्रार्थनम् )—e. g. शीतांशुर्मुखमुत्पन्न etc. (P. 251).

(9) आस्मिन्निः ( Disclosure of secret—रहस्यार्थस्य उद्घाटनः )—e. g. राजा—देवीप्रसादनं मुक्ता नान्यमुपायं पश्यामि etc. (P. 267).

(10) दोटकं or तोटकम् ( संरब्धवाक् )—e. g. वासवदत्ता—अज्जलत ! जुतं षेदं सरिसं एदं...अग्नादी करेहि (Pp. 279-280). अज्जलत ! मा एव्यं भण । अग्नादी एदाहं अकलराहं (P. 256).

(11) अधिपलम् ( Practice of deception—अभिसन्धिः )—e. g. काञ्चनमाला—भट्टिणि ! इयं सा वित्तसालिषा...करोमि etc. (P. 246). अथवा, दशरूपके यथा—तोटकस्यान्यथाभावः—राजा—एवं प्रत्यक्षदृष्टव्यलोक.....मयि स्यात् (P. 261).

(12) उद्देगः ( नृपादिजनिताभीतिः )—e. g. राजा—किमेतदपि युतं देव्या ! तत् सर्वथा देवीप्रसादनीपायं प्रति निराश्रीभूताः आः । (P. 279). अथवा—दशरूपके—अरिहता भीतिः—अकिदपुत्राए मए...अवाविदं (P. 282).

(13) विद्रवः ( Consternation—शङ्काभयवासकतः सम्भ्रमः )—e. g. विद्र—एसा कहु देवी वासवदत्ता अप्याणं उव्वं धिक् यावादेदि । (P. 268). Or सम्भ्रमः ( दशरूपके )—The same.

Act IV of Ratnāvali is the working of अवमर्श and निर्वाहण सन्धि of which अवमर्श has a very brief scope (cf. स्वल्पविलम्बः) according to the definition of नाटिका—(Vide, the Critical Remarks of Act IV—Pp. 412-14.) The अवमर्श or विलम्ब सन्धि works from the beginning of Act IV up to the breakout of the magical fire. Then begins the निर्वाहण सन्धि । Within this brief space, these सन्धि



are not elaborated in full details of all their अङ्गः । The अवमर्श has 13 अङ्गः of which only six are illustrated in the drama. (Vide, सा: द: ६।१०१—१०७ and दशरूपक १।४४—४८, for details).

(1) अपवादः ( दीपप्रखरा )—e. g. विद्रुषक—अदिग्निधियं दाणिं देवीए किदम् । (P. 319).

(2) शक्तिः ( विरोधशसनम् )—e. g. सव्याजैः शपथैः etc. (Pp. 324-25).

(3) क्लृप्तम् ( अवमाननम् ) e. g. अहो निरनुरोधिता मयि देव्याः etc. (P. 330) सा: द: has क्लृप्तम्—कार्यार्थमवमानादिः सहनम् ।

(4) व्यवसायः—प्रतिज्ञाहेतुसम्भवः (Determination of one's power )—स्वशक्त्युक्तिः ( दशरूपक )—The speech of the magician. किं धरण्यां etc. (Pp. 345-46).

(5) द्रवः [ भीकावेगादिसम्भवा गुरुव्यतिक्रान्तिः )—e. g. हर्षाणां हेमशङ्कम् ...साधरिणा विवक्ष्यदि (Pp. 360-64) इत्यनेन सागरिकावधवन्ध्याग्निभिर्विद्रवः (दशरूपक has विद्रवा वधवन्धादिः ) ।

(6) आदानम् ( Summary—कार्यसंग्रहः )—e. g. हृद्वी हृद्वी ! आ समं तदो...करिष्यति मे दुःखावसानम् इत्यनेनाभ्येपरैणापि दुःखावसानकार्यस्य संग्रहादा-दानम् । ( दशरूपके ) यथा च जगत्स्वामित्वलाभः प्रभोः (P.379) इति दर्शितमेवम् ।

निर्वहण सन्धि which begins after the outbreak of the fire when the King went to deliver Sāgarikā from fire. It has 14 अङ्गः of which the important are illustrated in the drama. ( For details, vide, सा: द: ६।१०८—११४ and दशरूपक १।४८—५४ )

(1) सन्धिः ( connection with बीजार्थ—बीजोपगमनम् )—e. g. The speech of बाधव्य and वसुभूति—बाधव्य !...वर्षते (P. 374).

(2) विरोधः ( कार्यमार्गणम् )—वसुभूतिः—देव ! कुत इयं कन्वका ?...अनिवेद्य किञ्चित् करिष्यति ? (Pp. 374-75).

(3) रथनम् ( कार्यस्य उपन्यासः )—यौग—देव ! अन्वतां...कृतम् (P.379).

(4) निर्यायः ( अनुभूतार्थकथनम्—relating experiences )—e. g. देव ! ययं सिंहलिङ्गरस्य दृष्टिता etc. (Pp. 382-83)

(5) परिभाषणम् ( परिवादकृतं वाक्यम् )—e. g. अज्जउत्त ! लज्जेमि अहं इमिणा अत्तणी निमंसत्तणेन etc. (P. 379). दशरूपके—परिभाषा मिथी जल्पः—किदावराहा वल्लु...ण मे निवेदिदं (Pp. 378-79).

(6) प्रसादः ( श्रुशृषादिपर्युपासनम् )—e. g. योग.....देव ! अम्यतां etc. (P. 379).

(7) आनन्दः ( वाञ्छितागमः )—e. g. राजा ( सपरितीषम् )—यथाह देवी ( इति सागरिकाया बन्धनमपनयति ) (P. 379).

(8) समयः ( दुःखनिर्याणम् )—e. g. वास—( रत्नावलीमालिङ्ग ) बहिषि ! समयस... (P. 376).

(9) कृतिः ( लब्धार्थजननम् )—राजा—की देव्याः प्रसाद...सुमरेदि (P. 384).

(10) भाषणम् (सामदानादि, ज्ञानाद्यानिः)—राजा—किमतः परमपि प्रियमस्ति ? ...स्मृहाम् (P. 387).

(11) पूर्ववाक्यम् ( यथोक्तार्थोपदर्शनम्—दशरूपके पूर्वभावः कार्यदृष्टिः )—e.g. योगम्—परिज्ञातायाश्च भगिन्वाः...रक्षणवलिं पि (Pp. 383-84).

(12) उपगूहनम् ( अद्भुतसम्प्राप्तिः )—e. g. यथा उदयनस्य चक्रवर्त्तित्वलाभः (strictly speaking there is no उपगूहनम् in रत्नावली ).

(13) काव्यसंहारः ( वरप्रदानसम्प्राप्तिः )—e. g. किन्ते भूयः प्रियमुपकरोमि etc. (P. 387).

(14) प्रशस्तिः ( वृषदेशादिशान्तिः )—e. g. उर्वीमुद्दामसखाम् etc. (P. 388).

It is to be noted here that अर्थप्रकृतिः, अवस्थाः and सन्धिः are inter-related with one another. अर्थप्रकृतिः are the characteristics of different अवस्थाः which are again the different stages of the plot, and the सन्धिः are the connecting links between these अवस्थाः.

"Various devices are recognized to help the movement of the intrigue, five of which are classed as internal junctures (ántara-sandhi)...The Nátýashástra ignores the term internal junctures but has the term special junctures or divisions (sandhyantara) which includes the dream, the letter and the message among many other miscellaneous elements [Cf. :—Nátýashástra, Benares Edition, Chapter XXI, 48-51]... The picture is used in the Ratnávali as the mode by which the heroine satisfies her longings for her beloved, while Vāsavadattā discovers Vatsa's infidelity through seeing the portrait of Sāgarikā, painted beside that of the king by the mischievous Susangatā....( Act II. Pp. 113, 116, 179, 185) Other devices might have been included in the list such as that of assuming a disguise on the stage, a device used by Harsha in the Ratnávali..." (Keith, Sanskrit Drama, Pp. 302-303.)

"Similarly the theory recognizes as a separate element the pro-episode (Patākāsthānaka), an equivocal speech, or situation which foreshadows an event whether near at hand or distant. The Nátýashástra distinguishes four kinds of equivoke...Thus in Act III of Ratnávali, when Vatsa hastens to save Vāsavadattā, as he thinks, from hanging herself, he finds to his equal joy and surprise that he has rescued none other than Sāgarikā herself...Finally we may have a *double entendre*...in the Ratnávali Vatsa playfully suggests that his earnest gaze on the creeper, which has borne blossoms out of season may cause jealousy in the queen ; his words apply

equally to a maiden and in the sequel the queen is made furiously angry by his ardent gaze at Sāgarikā. The Dasha-rupa contents itself with two species, equivocation of situation and deliberate equivocation of phrase, but there is general agreement that pro-episodes may be used in any part of the play and not merely in the first four junctures.”—Keith, Sanskrit Drama, Pp. 303-304.

[cf. :— “यदर्थे चिन्तामानेऽपि तस्मिन्नर्थः प्रयुज्यते ।  
 आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥३१॥  
 सहस्रैवार्थसम्पत्तिर्गुणवत्प्रचारतः ।  
 पताकास्थानकमिदं प्रथमं परिकीर्त्तयते ॥३२॥  
 वचसातिशयश्लिष्टं (वचः साति ?) काव्यबन्धसमाश्रयम् ।  
 पताकास्थानकमिदं द्वितीयं परिकीर्त्तितम् ॥३३॥  
 अर्धोपलक्षकं यत्तु लीनं सविनयं भवेत् ।  
 श्लिष्टप्रत्युत्तरोपेतं तृतीयमिदमिष्यते ॥३४॥  
 द्वयर्थो वचनबिन्द्यासः सुश्लिष्टः काव्यधीजितः ।  
 उपन्यासः संयुतश्च तच्चतुर्थमुदाहृतम् ॥३५॥

—N. S., Benares Edition, Chapter XXI ; for explanations, vide, Sāhityadarpana, Chapter VI, 45-49.

Expl. of प्रथम पताकास्थान... वासवदत्तेयमिति यदा राजा तत्कण्ठपाशं मीचयति तदा तदुक्त्या सागरिकेयमिति प्रत्यतिज्ञाय ‘कथम् ! प्रिया मे सागरिका !—अलमल-मिव्यादि । सा. द. ६।४५ । Act III, Pp. 268-273.

Expl. of चतुर्थ पताकास्थान—“उद्गाहीतकलिकामिव्यादि (Act II, P. 129). अत्र भाव्यर्थः सूचित” —सा. द. ६।४८ ।

“प्रस्तुतागन्तुभावस्य वस्तुतोऽन्वेषिणीसूचकम् ।  
 पताकास्थानकं तुल्यसंविधानविशेषणम् ॥”...१।१४

प्राकरणिकस्य भाविनोऽर्थस्य सूचकं रूपं पताकावदभवतीति पताकास्थानकम् । तच्च तुल्येतिवृत्ततया तुल्यविशेषणतया च द्विप्रकारम् अन्योक्तिसमाखीतिभिदात् । यथा—  
यातोऽस्मि पद्मनयने इत्यादि ( Act. III P. 236). यथा च तुल्यविशेषणतया—  
उद्दामीत्कलिकामित्यादि ।”—दशरूपक १।१४ ] ।

“Normally the actors speak aloud (prakāśham) to be heard by all those on the stage as well as by the audience, but asides (?) (svagatam, ātmagatam) are frequent, meant to be heard by the audience alone. If the need arises for making a remark to be heard by one actor only, it is made in the form of a confidence (apavāritam, apavārya), while a private conversation (janāntikam) is arranged by the actors holding up three fingers, the thumb (?) and ring finger being curved inwards (tripatāka)...it is possible to avoid bringing on a person by speaking in the air (ākāśhabhāṣita) pretending to hear the reply and repeating it, while a similar purpose can be served by a voice from behind the scene.”—Keith, Sanskrit Drama, Pp. 304-305.

“सर्वश्राव्यं प्रकाशं स्यादश्राव्यं स्वगतम् मतम् ॥६४॥

त्रिपताकाकरिणाम्नामपवाय्यान्तरा कथाम् ॥६५॥

अन्योन्मामन्त्रणं यत् स्याज्जनानो तज्जनान्तिकम् ।

रक्षस्य कथ्यतेऽन्वस्य परावृत्तप्रापवारितम् ॥६६॥

किं ब्रवीथ्ये बलित्यादि विना पात्रं ब्रवीति यत् ।

श्रुत्वेवानुक्तमपेक्षकत्वं स्यादाकाशभाषितम् ॥६७॥

—दशरूपक (१)

नाटिकाकालम् नाट्यशास्त्रे—

स्त्रीप्राया चतुरङ्गा कलितामिनयात्मिका विहितार्था ।

प्रवृत्तगीतपाठ्या रतिसञ्जीवात्मिका चैव ॥६९॥

कामीपचारयुक्ता प्रसाधनक्रीडसंयुता चापि ।

नायकदूती चापि देवीसम्बन्धा नाटिका ज्ञेया ॥६१॥

—भा., शा., Benares Edition, Ch. 29.

दशरूपकी (द्वितीयप्रकाश) —

“लक्ष्यते नाटिकाप्यत्र सङ्कीर्णान्विवक्षये ।

तत्र वक्तुं प्रकरणाद्वाटकात्त्रायकी वृत्तः ॥४३॥

प्रख्यगती धीरललितः शृङ्गारोऽङ्गी सलक्षणः ।

स्त्रीप्रायश्चतुरङ्गादिभेदकं यदि चेत्त्यते ॥४४॥

एकदिव्यरूपपादादिभेदेनात्मरूपता ।

देवी तत्र भवेत्प्राज्ञा प्रगल्भा वृत्तवशजा ॥४५॥

गम्भीरा मानिनी कृष्णासङ्गमने वसङ्गमः ।

नायिका तादृशी मुग्धा दिव्या चातिमनीहरा ॥४६॥

अन्तःपुरादिसम्बन्धादासत्रा मुत्तिदर्शनैः ।

अनुरागी नवावस्थी नेतृत्वास्था यथोत्तरम् ॥४७॥

नेता तत्र प्रवर्त्तेत देवीत्वासेन शङ्कितः ।

केशिकवङ्गैश्चतुर्भिश्च युक्ताङ्गैरिव नाटिका ॥४८॥

For, def. of सा: द:, vide, Introduction Pp. xiii-xiv.

“The hero owes his name, Náyaka, to the fact that it is he who leads (ni) the events to the conclusion.” (Keith, Sanskrit Drama, P. 305). The hero in a Nátiká is noble or self-controlled (धीर) and light-hearted or gay (ललित). He is free from care, a lover of arts, and above all a devotee of love; he is normally a king whose public burdens are confided to others, and whose one business it is to secure union with a new favourite by overcoming the obstacles interposed by the not unnatural jealousy of his queen...such

beyond all is Vatsa in Harsha's dramas." He is usually courteous (dakshina), i. e., "one who can find room in his heart for more lovers than one ; he seeks another to the deep grief of the old, but he does not cease to feel affection for his earlier love ; such are the heroes of the Nátiká or short heroic comedy, like Vatsa." (Keith, Sanskrit Drama, Pp. 305-307).

"The king's confidant and devoted friend is the Vidushaka, a Brahmin, ludicrous alike in dress, speech and behaviour. He is a misshapen dwarf, baldheaded with projecting teeth and eyes which makes himself ridiculous by his silly chatter in Prakrit, and his greed for food and presents of every kind. It is a regular part of the play for other characters to make fun of him, but he is always by the king's side, and the latter makes him his confidant in all affairs of the heart, while the Vidushaka repays him by willing, if frequently incompetent or unlucky, attempts at service.' (Ibid, Pp. 310-311).

"Others intimately associated with the royal household are servants (cheta), the mercenaries, Kirátas or Mlecchas, the chaplain...The minister (mantrin, amátya) is of good family, of high intelligence, skilled in affairs human and divine and devoted to the interests of the country (Cf. Yaugandharáyana). The general (senápati) is also of high birth, incapable of weakness, skilled in both the theory and practice of war and kind of speech ; ready to note the weakness of the enemy

and to direct at the suitable moment a campaign against him.” (Keith, Sanskrit Drama, P. 312).

“The chamberlain ( *kanchukin* ) is an old Brahmin worn out in the service of the king, but still mentally alert and skilled in his business of conveying the royal orders in the palace. The eunuchs ( *varshadhara* ) are effeminate and cowardly but not lacking in *savoir faire* ; they find employment in the king’s amours.” (Keith, Sanskrit Drama, P. 313.)

“The queen ( *devi* ) is...a daughter of a king, but she is more proud than dignified, and intoxicated by her youth and beauty, her mind is set on the pleasures of love.” The chief queen ( *Mahádevi* ) is “the equal in age and rank of her husband, whose lapses in affection wound her without robbing her of her sense of self-respect and dignity. In good fortune or evil she is devoted to him and seeks ever his welfare.” “The doorkeeper ( *praithari* ) has the function of announcing to the king such political events as the declaration of war and the conclusion of peace.” (Keith, Sanskrit Drama Pp. 312-313.)

“A king is styled as...Deva or Svámin by his courtiers, while inferiors style him as Bhattá, master. Árya, noble, is appropriate to Brahmins, ministers...while a wife should address her husband as Aryaputra. Sages address an ascetic as Sádhu : ministers are styled Amátya or Sachiva ; the king calls his Vidushaka and is called by him, Vayasya, friend. ...The Vidushaka addresses the queen and her ladies as Bhavati ; otherwise the queen is styled Bhattini or Svámini,



a wife as Aryā...Halā is used between friends of equal rank, Hanjā is addressed to a servant." (Keith, Sanskrit Drama, P. 314.)

For, further, details, vide, Sāhityadarpana, Ch. VI. 144-158.

“राजा स्वामीति देवेति मय्येति वाचनैः ॥१४४॥

राजर्षिभिर्वयस्येति तथा विदूषकेषु च ।

वयस्येत्यथवा नाम्ना वाच्यो राज्ञा विदूषकः ॥१४५॥

वाच्यो नटीसूत्रचराचार्यनाम्ना परस्परम् ।

वदेद्राज्ञौ च चेटी च भवतीति विदूषकः ॥१४८॥

....वक्तव्योऽनाथ आर्य्येति वाचनैः ।

विप्रैरयममातेति सचिवेति च भण्यते ॥१५१॥

साधो इति तपस्वी च ... ..

हस्येति सदृशी प्रेम्णा हस्ये ... .. ” ॥१५५॥

Also in नाट्यशास्त्र (Ch. XIX)—

“सर्वस्त्रीभिः पतिर्वाच्य आर्य्यपुत्रेति यौवने ।

राजपत्न्या च सन्धाया सर्वाः परिजनेन तु ।

भट्टिनी स्वामिनी देवी इत्येवं नाटके वृधैः ॥१२१॥

देवीति मङ्गिणी वाच्यो राज्ञा परिजनेन च” ।

भाषाविभाग :—

पुरुषाणामनीचानां संस्कृतं ... .. ॥१५८॥

सौरसेनी प्रयोक्तव्या तादृशीनाञ्च योषिताम् ।

आसामि च तु गायान् मङ्गराङ्गौ प्रयोजयेत् ॥१५८॥

अनोक्ता नामधेय भाषा राजान्तःपुरचारिणाम् ।

प्राच्या विदूषकादीनां ... ..

चेटीनामप्यनीचानामपि स्यात् सौरसेनिका ॥१६४॥

For, details, vide, Sāhityadarpana, Ch., VI, 158-169.

N. S., Benares Edition, Ch. XVIII, 23-49.

षट्त्रिंशच्चत्वारिंशत्, नाट्यालङ्कारतयस्तथा ।

त्रयस्त्रिंशत् प्रयोज्यानि वीर्याङ्गानि त्रयोदश ॥१७०॥

सास्याङ्गानि दश यथास्वाभं रसम्यपेक्षया" । (सा: द: ६४ परि)

The details may be found in *Sāhityadarpana* Ch. VI, and *Nātyashāstra* Ch. XXI.

The *Ratnāvali* is predominated by the erotic sentiment (शङ्कार). The dominant emotion of love or attachment (*rati*) existing in the hero Udayana,—coupled with the fundamental determinant (*ālambana vibhāva*—*Sāgarikā*), inflamed by excitant determinants (*uddipana vibhāva*—creeper-bower, spring season etc.), made cognizable by consequents (*anubhāva*—sidelong glances and embraces of the heroine) and strengthened by transitory feelings (*vyabhichāri bhāvas*) such as desire etc.,—unfolds itself to the erotic sentiment (शङ्काररस).

Plot, characters and sentiment are not the only constituent elements of drama ; the poet must be adept in adopting the appropriate manner of style (*vritti*) for each Dramatic style action...the style adds to the play the indefinable element of perfection which is present in the highest beauty of feature or dress. The manners.....are four—the graceful (*Kaishiki*), the grand (*Sāttvati*), the violent (*Arabhati*) and the verbal (*Bhārati*).” The *Ratnāvali* illustrates the first and the last with slight traces of the other two. (Cf: The monkey and the fire episodes.)

"The Nāṭyashastra gives seven different Prakrits as in use. Shauraseni is the speech of the land between the Yamunā and Gangā or Doab ; it is to be used by the ladies of the play, their friends and servants, generally by ladies of good family and many men of the middle class. Prācyā is assigned to the Vidushaka, but in fact he speaks practically Shauraseni, and therefore the term can only denote an eastern Shauraseni dialect, ...Mahārāshtri is unknown to the Shāstra ; it is assigned to the verses of persons who use Shaurasni, by Dasharupa, while the Sanskrit Drama limits it to the verses of women..... Māgadhi ..is ascribed to all those men who live in the women's appartments .....

The addition of Chāyās or translation in Sanskrit to explain the Prakrit, is normal in the manuscripts of the dramas and *it is certain that it is old*, for it is alluded to by Rājashekhara in his Bālarāmāyana. Evidently even so early as A. D 900, there was no public who cared for Prakrit without a Sanskrit explanation" (Keith, Sanskrit Drama, P. 337).

The name of the Nāṭikā is generally in accordance with that of the heroine—"नाटिकासङ्कादीनां नायिका-निर्विशेषणम्" (सा: द: ६।१७३). The acts are normally simply membered ; in some cases names are also given, "doubtless not by the poet"—as Prof. Keith thinks.

*General Criticism of the Drama*

"Comparison with Kālidāsa is doubtless the cause why Harsha has tended to receive less praise than is due to his dramas. The originality of his Natikās is not perhaps great, but he has effectively devised the plot in both; the action moves smoothly, and in either play there is ingenuity. The scene of the magician's activity...is depicted with humour and vivacity; the parrot's escape and its chatter are sketched with piquancy; and the exchange of costumes...is natural and effective. ...It is true that that the plays are full of reminiscences of the Mālavikāgnimitra, such as the escape of the monkey, and the monkey that there frightens the little princess...But in this artificial comedy elegance is sought, not originality, and Harsha is a clever borrower....

The dominant emotion...is love of the type which appertains to a noble and gay (dhira-lalita) hero, who is always courteous (dakshina), whose loves, that is to say, mean very little to him and who does not forget to assure the old love of his devotion while playing with the new. This is a different aspect of Vatsa's character from that displayed by Bhāsa and admittedly a much inferior one. Vāsavadattā suffers equal deterioration; for she is no longer the wife who sacrifices herself for her husband's good; she is rather a jealous, though noble and kind-hearted woman whose love for her husband makes her resent too deeply his inconstancy. The heroine is an *ingénue* with nothing but good looks and willingness

to be loved by the king whom she knows, though he does not, to be destined by her father as her husband. Susangatā...is a pleasant merry girl who makes excellent fun of her mistress. The Vidushaka...is typical for his greediness, but his figure lacks comic force ; he is, however, a pleasant enough character, for his love for his master is genuine ; he is prepared to die with him...though he thinks his action in rushing into the fire quixotic. The magician is an amusing and clever sketch of great pretensions allied to some juggling skill....

Harsha is fond of descriptions in the approved manner.... In imagination and grace he is certainly inferior to Kālidāsa, but he possesses the great merit of simplicity of expression and thought ; His Sanskrit is classical and precise ; his use of figures of speech and thought restrained and in good taste. There is fire in his description of a battle ( IV. 6 ). The matching of the sound to the sense is admirable, while a delicate perception is evinced in the line describing the king's success in soothing the wounded queen (IV. 1). Pretty...is the king's address to the fire (IV. 16). There is excellent taste in Vatsa's address to the dead Kosala king. Such a phrase may reveal to us the true Harsha himself, the winner of many victories and the hero of one great disaster.

Harsha's Sanskrit is of the usual classical type, eschewing any deviation from the beaten paths, and his Prakrits, mainly Shauraseni with Mahārāshtri in verses, offer nothing of special interest, beyond evidence of his careful study of Prakrit grammar.

His use of metrical forms, on the other hand, marks the tendency to reject the simplicity of the earlier dramatists and to insist on the use of the more elaborate metres, which in themselves are wholly undramatic, but give a much wider range of opportunity for the exhibition of merits of description. Harsha's favourite is the Shārdulavikridita, which occurs 23 times in the Ratnāvali." Sragdharā 11 times, Shloka 9 times, A'ryā 9 times, while Shālini, Hārini, Pushpitāgrā, Prithvi, Praharshini also occur. The Ratnāvali also contains a pretty pair of rhymed verses, each with pādas of 12 morae, five Prakrit Aryās and one Giti. Keith Sanskrit, Drama, Pp. 175-181.

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## APPENDIX C

### THREE UNITIES

The three unities of place, action and time governing the structure of the drama were introduced in the Greek Dramas (See Introduction, Pp. iv-v). Of these the unity of action is the most important. In the Ratnávali, however, all these three have been maintained without any prejudice to the plot.

The plot of the drama is enacted in the Palace of the Vatsa-king in its different parts. The Drama proper begins after Ratnávali was put under the care of  
Unity of place Vāsavadattā in the harem. So all the occurrences having taken place in the Palace, the unity of place has been maintained in this Drama, though it is not usually given much importance in the Sanskrit drama. What occurred to the heroine outside the Palace has not been taken cognizance of within the plot.

Unity of action is the most important factor in the drama. Minor actions, sub-plots and episodes within the drama have  
Unity of action been inseparably connected with one another and as such they contribute greatly to the development of the plot. The Cupid-festival, the plot of विदूषक and सुसङ्गता, the episodes of monkey, magical fire etc.,—all these, when minutely gone through, clearly give

the idea of being inseparably linked with one another, so as to be the different parts of one organic whole. The poet has evinced a remarkable ingenuity in bringing together different elements into the formation of a compact whole.

According to the Sanskrit dramatists, the strict limit of time during which the action of an act takes place should vary from two days upto one year ( या च स्याद् वर्षपर्यन्तं कथा  
Unity of time दिनद्वयादिजा). In the रत्नावली which is concerned with the second marriage of उदयन, which involves harem-politics in playing tricks and counter-tricks, the action on which the plot is based, is of a very short duration. Act I opens with the rejoicings of the people of Kaushāmbi due to the Cupid-festival commenced on the fourteenth day of the bright half of the month of Chaitra (See Notes, Act I, Pp. 76-77). The time occupied by the Act I is only a few hours from the noon to the sunset of that very day.

In Act II the interlude opens on the same day as we know from the conversation that Susangatā was seeking Sāgarikā who left the Sārikā with her and went to see the Cupid-worship. Then the painful agitation that we find in the heroine shows that the action of Act II proper began on the next day. Scrutinization reveals that the whole of Act II covers one whole day, (viz., the Full-moon day of Chaitra, as we find in Act III that the moon rises after deep darkness sets in.)

The action of Act III must have taken place on the first



or the second day after the Full-moon day. It could not take place on the Full-moon day, as from the description of the deep darkness setting in, it is quite evident that the moon was of the dark fortnight. The scene of Act III proper is laid towards the latter part of the afternoon when the King became anxious to be present in the place of assignation where Śágariká would come in the disguise of the Queen. The whole of Act III continued after the moon-rise of that evening and the Act closes when Śágariká being detected by Vāsavadattá in the place of assignation was taken captive along with the Vidusaka and was removed, as told by Susangatá in the interlude before Act IV, to some unknown destination in the midnight ( उद्यमिदे पहरणे ).

The action in Act IV is expected to have taken place on the very next day after Act III. On that date the magician came and thorough his wonderful feat the union of the hero with the heroine was brought about.

Thus the action of the four Acts has been represented as having taken place roughly within the period of four days extending from the fourteenth day of the bright fortnight to the second ( or third ) day of the dark half of the month of Chaitra.

So the three unities, as enjoined by the authoritative works on Sanskrit dramaturgy, have been strictly maintained in the Drama.

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## APPENDIX D

### University Questions with Answers

Q. 1. Give in your own words either in English or in Sanskrit the main plot of Ratnávali and indicate the original sources of this Drama. (C. U. 1931)

Ans. See Introduction (Pp. xix—xxviii)

Q. 2. Describe either in English or in Sanskrit the मदनमहोत्सव at Kaushámbi (C. U. 1931)

Ans. प्रवृत्ते मदनमहोत्सवे समुत्थितं चर्चरौध्रनिमाकण्ठं राजा उदयन-  
सहर्षनमानसः प्रासादमधिरुद्ध महोत्सवस्य रमणीयताम् स्वसन्तकः परमौत्सुक्येन ददर्श ।  
तत्र मधुमत्तकामिनीजनानां गृहीतशृङ्गकानामनवरतजलप्रक्षरेण जनितकौतूहला जनाः  
उद्दामाङ्गन्यमानसदङ्गध्वनिभिर्दशदिशामुखं मुखरीकुर्वन्तो महोत्सवस्य रमणीयतां  
द्विगुणिततरं वद्धयामासुः । कुवचिहा सन्दर्शनार्थमुपस्थितैर्विंशतिभिः प्रकीर्णानां  
पिष्टातकौद्यानां लौहित्येन मध्याह्नेऽपि दिवसमुखधान्तिराजयत, पुनः पिष्टातकाना-  
माह्वयेन प्रस्तुटितानामशोकपुष्पाणां लौहित्येन च कौशाब्धीनगरौ पीतत्वमापद्यमाना  
हेमद्रवशीभित्तजनेव अदीपयत । ह्यपि वा धारायन्निर्गतानां सलिलानां प्रवाहेन  
पूर्णे सान्द्रमहिं तकहर्मे चत्तरे उद्दामप्रमदाजनानां कपालनिपतत्सिन्दूररञ्जितैः  
पादन्धराः कुङ्किमरूपीक्रियते च । कुवचिद वा पटवासिन् सूर्यकिरणेषु व्याह्व-  
मानेषु समन्तादन्धकारे जाते दर्शनीयसुकानां नारीजनानां रत्नभूषणरश्मिभिरीषदृढटी  
भुजङ्गलीकः पातालधान्तिमज्जयत् ।

Q. 3. Explain fully either in English or in Sanskrit संग्राम-  
मकरध्वजेन मयनं त्वत्तो मदर्थे पुरा etc. Does it foreshadow the main  
theme of the Drama ? If so, explain how. (C. U. 1931).

Ans. For explanation (the 1st part of the Question) see the English translation and Sanskrit explanation. (Act I. Pp. 5-6, notes, Pp. 70-71).

(2nd part). The 1st line of the stanza covertly refers to the early life of Vāsavadattā when Udayana who was inimically disposed towards Chanda Mahāsena, the father of Vāsavadattā,—was taken to Avanti by tricks and was engaged as an instructor in lute to Vāsavadattā in the palace and was not allowed to come out therefrom. In course of time Yaugandharāyana and Vasantaka came to Avanti under disguises and rescued Udayana who took away with him Vāsavadattā and ultimately Chanda Mahāsena was compelled to allow their marriage (See Appendix A).

In other three lines, the main theme of the Drama is tacitly indicated. In Act III it was arranged by Vasantaka and Susangatā that Śāgarikā, under the guise of the Queen, would meet the King towards the evening ; but in the meantime when Vāsavadattā came to the King with a view to ascertain the truth of what Kānchanamālā informed regarding the machination of the Vidushaka and Susangatā, the King mistook her as Śāgarikā in Queen's disguise. When the King was thus exposed before her, Vāsavadattā went away in a fit of anger disregarding the King fallen at her feet. ( चञ्चल !...तुमं उल सापरिषीकितदिषयी सख्यं खल्वि सापरिषामसं पेक्षसि ! .....चञ्चलदाहं यदाहं चञ्चलदाहं—P. 256).

Then Śāgarikā in the disguise of the Queen came to

the King. In the meantime Vāsavadattā again came there for pacifying the King who might have been offended with her rough behaviour ( cf. हजे कचणभासे ! तं तहा चरणणिबहिदं अज्जउत्तं अमधीरिष आचच्छंतीए मए अदिणिइरं किदं । ता दाणिं सयं ज्जिच्च गदुअ अज्जउत्तं अणुणइअं ) । Coming to the place she found Sāgarikā and the King together, when the Queen approached and said— अज्जउत्तं जुत्तं एदं सरिसं एदं । So this portion of the main theme of the Drama is foreshadowed by what is said by Pārvati and Lakshmi to Shiva and Krishna respectively.

Q. 4. Explain Yaugandharāyana's diplomacy in all its aspects as revealed in Ratnāvali (C. U. 1932).

Ans. See the story of the play in the Introduction, pp. xix-xxiii.

Q. 5. Contrast the character of Vāsavadattā and Ratnāvali in Ratnāvali (C. U. 1932).

Ans. See Introduction (Pp. xxxi—xxxii, and General Criticism, Appendix B).

Q. 6. What is the *जीन* of Ratnāvali ? Trace its development through the various Acts. (Madras University, 1899).

Ans. See the Critical Remarks at the end of Act I and II. (Pp. 109-107 ; Pp. 217-219).

Q. 7. In which class of poetry रत्नावली is included ? Who is the hero of the drama ? Discuss the title of the drama. (Punjab University, 1901),

Ans. See the Introduction (Pp. xiii, xxiii-xiv, and Appendix B, General Criticism).

Q. 8. Explain :—

(a) उद्दामोत्कलिकां विपाकु रक्षयन् प्रारब्धजृम्भां क्षणात् etc. (C. U. 1931)

Ans. See Sans. Expl. and Notes. (Pp. 130-132, 200-202).

(b) नष्टं वर्षवरेर्मनुष्यगणनाभावादपास्य त्रयाम् etc. (C. U. 1932.)

Ans. See Sans. Expl. and Notes. (Pp. 123-125, 197-200)

(c) विहङ्गि कल्पस्य प्रथयति तरो साध्वसवशात् etc. (C. U. 1932.)

Ans. See Sans. Expl. and Notes (Pp. 353-354).

(d) पुरः पूर्वमिव स्तयति ततोऽन्यामपि दिशम् etc. (Madras University, 1899.)

Ans. See Expl. (Pp. 241-244 ; Notes 298-299).

(e) दुल्लभजय चयुराप्ती लब्धा मुहूर्त् etc. (Madras University 1899.)

Ans. See Notes (Pp. 120-122 ; 146-147 ; 195).

(f) किं देव्याः कृतदौर्धरोषमुचितस्निग्धचितं तन्मुखम् etc. (C. U. 1931.)

Ans. See Sans. Expl. and Notes. (Pp. 283-284 ; 315).

### Model Questions with Answers

Q. 1. How the dramatic theme is foreshadowed by the **गान्दीश्लोक** of Ratnávali ?

Ans. See notes on गान्दी (Pp. 73-75)

Q. 2. Narrate briefly three main episodes in Ratnávali and show how they have helped towards the development and conclusion of the Drama.

Ans. Hints :—(1) The episode of the Cupid-festival on which occasion Vāsavadattā invites the King to be worshipped as Cupid ; Sāgarikā comes there and sees the King for the first time and the germ of love grows in her. (2) The episode of

Sáriká which leads the King to get a clue of Ságariká's love towards him and to attempt through Vasantaka and Susangatá to obtain her. (3) The episode of the magical fire that leads to the final union where the Drama is concluded.

Q. 3. देवीदाहप्रवादोऽयं योऽभूत्तावणके पुरा etc. (IV. 15). What is the incident that is referred to here ?

Ans. [See notes on the shloka, P. 405]

Q. 4. Characterize यौगन्धरायश्च, वसन्तक and काचनमाखा ।

Ans. [See Introduction, Pp. xxx-xxxiii].

Q. 5. Translate into English :—

- (a) कौषेहैर्दृष्टिपातैस्त्रिभिरुपशमिता वज्रयोऽमौ त्रयोऽपि etc. (I, 3)
- (b) प्रारम्भेऽस्मिन् स्वामिनी इद्विद्वितौ etc. (I, 7)
- (c) राज्यं निर्व्विजितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः etc. (I, 9)
- (d) कौर्णः पिष्टातकौधैः कृतदिवसमुखैः etc. (I, 10)
- (e) सद्यद्विद्वन्मन्त्रिभिः किसलयैस्ताम् त्विषं विषतः (I, 17)
- (f) चलापास्तसमस्तभासि नभसः पारं प्रयाते रवौ etc. (I, 23)
- (g) कच्छे कृतावशेषं कनकमयमधः शृङ्गलादाम कर्षन् etc. (II, 2)
- (h) प्रसीदति ब्रूयामिदमसति कीपे न घटते etc. (II, 20)
- (i) भूम्हो सङ्घीहतेऽपि वदनं नीतं परां नमताम् etc. (II, 21)
- (j) वायाः पञ्च मनीभवस्य नियतास्तेषामसंख्यो जनः etc. (III, 3)
- (k) क्रिया सर्व्वस्यासौ हरति विद्वितास्तीति वदनम् etc. (III, 4)
- (l) चम्पानं नैकचक्रः प्रभवति सुवनस्त्वान्तिदीर्घं विलङ्घ्य (III, 5)
- (m) शीतायुर्मुखमुतपक्षे तव दृशौ पद्मानुकारौ करो (III, 11)
- (n) किं पद्मस्य दक्षिं न हन्ति नयनानन्दं विषसे न किम् etc. (III, 13)
- (o) चलनललममुना ते साहसिनेदृशेन etc. (III, 17)
- (p) सव्याजः शययैः प्रियेण वक्षसा चित्तानुवृत्ताधिकम् etc. (IV, 1)

(q) एष ब्रह्मा शरीरि रजनिकरकलाशिरः शरीरोऽयम् (IV, 11)

(r) सर्वोमुहामशस्यां जनयतु etc. (IV, 22)

Ans. See English Translations.

Q. 6. Explain with reference to the context : —

- (a) विश्रान्तवियह्वलयः etc. (I, 8)
- (b) अस्मिन् प्रकीर्णं पटवास etc. (I, 12)
- (c) प्रत्ययमज्जनविशेषविविक्तकान्तिः etc. (I, 20)
- (d) कष्टे श्रीपुरुषोत्तमस्य समरे दृष्टा etc. (II, 5)
- (e) लोलान्वधूतपद्मा कथयन्ती etc. (II, 9)
- (f) दृष्टः पृथुतरीकताः etc. (II, 16)
- (g) मनसलं प्रकृतौव दुर्लभ्यं च (III, 2)
- (h) बाणाः पञ्च मनीभवस्य etc (III, 3)
- (i) प्राणाः परित्यजत etc. (IV, 3)
- (j) कच्छास्त्रे च समासाद्य तस्याः etc. (IV, 4)
- (k) आचिन्तो जयकुञ्जरेण etc. (IV, 12)

Ans. See Sanskrit Expl. and Notes on those shlokas.

Q. 6. What part does the episodes of monkey and Sārikā play within the Drama ?

Ans. See Notes (Pp. 190, 199-200 ; P. 218).

Q. 7. Narrate the stages that led to the ultimate union of the hero and the heroine.

Ans. [See Introduction, Pp. xxvi-xxix.]













